

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 53—No. 22.

SATURDAY, MAY 29, 1875.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

Mdme Christine Nilsson.

THIS EVENING (SATURDAY), May 29th, will be performed GOUNOD'S Opera, "FAUST." Faust, M. Capoul; Mephistopheles, Signor Rota; Valentino, Signor de Reschi; Siebel, Mdme Trebelli-Bettini; Marta, Mdme Demerle-Lablache; and Margherita, Mdme Christine Nilsson (her eighth appearance this season). Director of the Music and Conductor—Sir Michael Costa.

Extra Night.

MONDAY next, May 31, DONIZETTI'S Opera, "LUCIA DI LAMMERMOOR." Edgardo, Signor Fancelli; Enrico Aton, Signor Galassi; Bidebent, Herr Behrens; and Lucia, Mdme Elena Varese.

Mdme Tietjens.

On TUESDAY next, June 1, MEYERBEER'S grand Opera, "LES HUGUENOTS." Raoul di Nangis, Signor Fancelli; Marcello, Signor Castelmary; Urbano, Mdme Trebelli-Bettini; and Valentina, Mdme Tietjens.

Madame Christine Nilsson.

On THURSDAY next, June 3 (Subscription Night, being the fifth of the six Subscription Thursdays announced in the prospectus), HALPÉ'S grand Opera, "IL TALISMANO." Sir Kenneth, Signor Campanini; Richard Cœur de Lion, Signor Galassi; Queen Berengaria, Mdme Marie Rose (her first appearance this season); and Edith Plantagenet, Mdme Christine Nilsson.

Mdme Tietjens—Mdme Trebelli-Bettini.

On SATURDAY, June 5 (first time this season), ROSSINI'S Opera, "SEMIRAMIDE." Arsace, Mdme Trebelli-Bettini; Assur, Signor Rota; Oro, Herr Behrens; and Semiramide, Mdme Tietjens.

Doors open at Eight o'clock. Commence at Half-past Eight. Amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. Box-office open daily from Ten till Five, under the direction of Mr Bailey.

LAST SIX NIGHTS OF "GIROFLE-GIROFLA."

CRITERION THEATRE, Regent Circus. — Sole Proprietors and Responsible Managers, SPIERS & POND. — "GIROFLE-GIROFLA," new Comic Opera in English, by CHARLES LECOCQ. Produced under the direction of Mrs W. H. LISTON. Conductor—Mr F. STANISLAUS. The Opera commences at Eight, and is over by Eleven o'clock. Mesdames Julia Matthews, Emily Thorne, Rose Keene, and Alice Hamilton; Messrs A. Brennan, Ferrini, Lordan. Private boxes from £1 1s. to £3 3s.; stalls, 7s. 6d.; dress circle, 5s.; boxes (ballets allowed), 6s.; pit, 2s.; amphitheatre, 1s. To be obtained at the Box Office of the Criterion.

MDLLE MA'IE KREBS' SECOND and LAST PIANO-FORTE RECITAL, in ST JAMES'S HALL, on WEDNESDAY Afternoon next, June 2, to commence at Half-past Three o'clock precisely. Programme: Fantasia in F minor, Op. 49 (Chopin); Sonata, Pastorale, in D major, Op. 28 (Beethoven); Fugue from Fourth Suite, Fifth Suite (Handel); Air, "The Harmonious Blacksmith," with variations; Three Impromptus (Bennett); Kindermärchen, Der Tanz (Moocheles); Variations on a theme by Handel (Heinecke). Sofa stalls, 7s. 6d.; balcony, 3s.; admission, One Shilling. Tickets may be obtained at Chappell & Co.'s, 50, New Bond Street; and at Austin's Ticket Office, 22, Piccadilly.

MONS. PAQUE has the honour to announce that his ANNUAL MORNING CONCERT will take place on THURSDAY, June 3rd, at 27, Harley Street, Cavendish Square, to commence at Three o'clock precisely. M. Paque will be assisted by the following Artists: Vocalists—Miss Edith Wynne, Miss Josephine Sherrington, Miss Julia Elton, Signor Conti, Mr William Shakespeare (the new tenor). Instrumentalists: Pianoforte—Mr W. G. Cousins. Violin—Herr Ludwig Straus. Violoncello—Mons. Paque. Conductors—Messrs H. PARKER and W. GANZ. Tickets, Half-a-Guinea; to be had of Mons. PAQUE, 120, Great Portland Street, Portland Place.

WESTMINSTER HOSPITAL.

Mdme CHRISTINE NILSSON

HAS THE HONOUR TO ANNOUNCE THAT SHE WILL GIVE

A GRAND MORNING CONCERT,

IN AID OF THE FUNDS OF THE

WESTMINSTER TRAINING SCHOOL & HOME FOR NURSES,

ON

WEDNESDAY, JUNE 23RD, AT ST. JAMES'S HALL.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), May 29th, will be performed, "FRA DIAVOLO." Mdme Zaré Thalberg, Mdme Scalchi; Signori Ciampi, Sabater, Tagliacolo, Capponi, and Naudin. Conductor—Signor Berghman. On MONDAY next, May 31, "FAUST E MARGHERITA." Margherita, Mdme Albani, Mdme Scalchi; M. Faure, M. Maurel, Signori Tagliacolo and Nicolini.

On TUESDAY next, June 1, "LES DIAMANTS DE LA COURONNE." Mdme Adelina Patti, Mdme Smerosci; Signori Ciampi, Capponi, Sabater, and Naudin. On WEDNESDAY next, June 2, "DER FREISCHÜTZ." Mdme d'Angeri, Mdme Smerosci, Mdme Cottino; M. Faure, Signor Tagliacolo, Signor Capponi, and Signor Marini.

On THURSDAY next, June 3, "IL BARBIERE DI SIVIGLIA." Mdme Adelina Patti; Signori Cotogni, Ciampi, Baggiolo, and Piazza.

On FRIDAY next, June 4, "L'AFRICAIN." (On this occasion the Opera will commence at Eight o'clock, instead of Half-past.) Mdme d'Angeri, Mdme Bianchi; Signori Graziani, Baggiolo, Capponi, Sabater, Tagliacolo, and Naudin.

On SATURDAY, June 5, fifth performance of RICHARD WAGNER'S Romantic Opera, "LOHENGRIN."

Floral Hall Concerts.

The FOURTH FLORAL HALL CONCERT will take place on SATURDAY, June 5.

The Opera commences at Half-past Eight.

The Box Office, under the portico of the Theatre, is open from Ten to Five.

Pit tickets, 7s.; amphitheatre stalls, 10s. 6d. and 5s.; amphitheatre, 2s. 6d.

MISS LILLIE ALBRECHT has the honour to announce that her SECOND MATINEE MUSICALE will (by kind permission) take place at 59, Lowndes Square, Belgrave, on MONDAY, June 7th, at 3.30, on which occasion she will play works by the following Masters: Ballade in G minor, Op. 23, and Tarentelle in A flat, Op. 43 (Chopin); Fugue Allegro con fuoco in F minor, No. 5 (Mendelssohn); Etude, "Si oiseau j'étais" (Henselt); Andante in D flat, Op. 32, and Fantasia (*Mazurka*) (Thalberg); Grand Octave Galop de Concert (Kotterer). Miss Lillie Albrecht will be assisted by Misses J. Sherrington and Enriquez, and Signor Monari-Bocca. Conductor—Mr CHARLES E. STEPHENS. Tickets, Half-a-Guinea; family tickets (to admit three), One Guinea; to be had at Messrs Cramer, 201, and Duncan Davison & Co., 244, Regent Street; or of Miss LILLIE ALBRECHT, 38, Oakley Square, N.W.

BRITISH ORCHESTRAL SOCIETY, ST JAMES'S HALL

(under the special patronage and honoured by the presence of their Royal Highnesses the Duke and Duchess of EDINBURGH). The LAST CONCERT of the Series, on TUESDAY Afternoon next, June 1, at Three. Vocalists—Miss Augusta Roche and Mr Sims Reeves. Violin—Mr Carrodus. Band of 15. Conductor—Mr GEO. MOUNT. Tickets, at usual places and St James's Hall, 7s., 5s., 3s., 1s.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. NINTH SEASON, 1875. The FOURTH CONCERT (44th since foundation of the Society) will take place on WEDNESDAY, the 2nd June. The first part of the Programme devoted to Sir Julius Benedict's Vocal and Instrumental Compositions, including (for the first time) his String Quartet. The Concerts of the Society afford an excellent opportunity for young rising Artists to be introduced in public, and for young Composers to have their new works performed. Full particulars on application to H. G. HOPPER, Hon. Sec.

MISS PURDY'S MATINEE MUSICALE will take place (by kind permission) at 70, Queen's Gate, South Kensington, on MONDAY, June 7th, commencing at Three o'clock. Artists—Mdle Bartkowska, Mdle Carbelli, Miss Purdy, Mr Bentham, Mr Trelawny Cobham, Signor Federici, Mr Maybrick. Pianoforte—Signor Tio Mattel. Violin—Mdle Castellani. Conductors—Signor Vera, Signor Unia, and Signor Pinsuti. Tickets, Half-a-Guinea each; to be had of Miss PURDY, 35, Victoria Road, Kensington, W.

SIGNOR ARDITI

BEGS TO ANNOUNCE THAT HIS

ANNUAL GRAND MORNING CONCERT

WILL TAKE PLACE AT

ST. GEORGE'S HALL, LANGHAM PLACE,

ON

MONDAY MORNING, JUNE 14th.

Full particulars will shortly be announced.

WELSH CHORAL UNION.—FIFTH SEASON. Patron—H.R.H. the Prince of WALES. Conductor—Mr JOHN THOMAS (Harpiest to Her Majesty the Queen). **SECOND CONCERT.** ST JAMES'S HALL, MONDAY Evening, May 31st, at Eight o'clock, when MENDELSSOHN'S Cantata, "ATHALIE," and Psalm, "JUDGE ME, O GOD," will be performed. The Choir will (by permission) be assisted by the Students of the Royal Academy of Music, and will also sing several Welsh Melodies, accompanied by a Band of Harps. Vocalists—Miss Mary Davis (Welsh Choral Union Scholar), Miss Marian Williams, Miss Marie Duval, Miss Lydia Elsmore, and Miss Purdy. Harp—Mr John Thomas and Mr T. H. Wright. At the pianoforte—Mr Puddicombe and Mr W. H. Thomas. Mr Charles Fry will recite the lyrics in *Athalie*. Subscription for the season—Sofa stalls, 21s.; balcony, 10s. 6d. Single ticket—Sofa stalls, 6s.; Balcony, 3s.; admission, 1s. To be had of the principal music-sellers; at St James's Hall; and of Mr CARTWRIGHT, Hon. Sec., Mansion House Chambers, 12, Queen Victoria Street, E.C., to whom candidates for the Choir should apply.

MR HENRY STIEHL'S CONCERT will take place on **WEDNESDAY, June 2, 1875,** at the **BEETHOVEN ROOMS, 27, Harley Street, W.,** to commence at Three o'clock. Programme: Sonata for violoncello and pianoforte, which obtained the first prize at the Mannheim Tonhalle (H. Stiehl);—Mr De Swert (solo violoncellist to the Emperor of Germany) and Mr H. Stiehl; Song, "Voi che sapete" (Mozart); (a) Impromptu (Chopin); (b) Arabesque (Schumann); (c) Si c'est au j'ai (Henselt)—Mr H. Stiehl; Song, "Es blüht der Thau" and "Waldhexe" (Rubinstein)—Miss Helene Arnim; Duo for pianoforte (Mendelssohn and Moscheles)—Miss Foley and Mr H. Stiehl; Song, "Sleep, O sleep" (H. Stiehl); Andante (Handel), Gavotte and Musette for violoncello (Bach)—Mr De Swert; Song, "Through the greenwood" (H. Stiehl)—Miss Helene Arnim; (a) Barcarolle (b) Ungarisch (c) Sunny Waves, (d) One Valse Brillante (H. Stiehl)—Mr H. Stiehl. Tickets, 10s. 6d. each; to be had of Messrs Goldard & Co., 4, Argyle Place; Messrs Stanley Lucas, Weber & Co., 84, New Bond Street; and at Mr STIEHL'S private residence, 19, Arundel Street, Piccadilly.

MIDLE DELPHINE LE BRUN'S MATINEE MUSICALE, at DUDLEY House, Park Lane (by kind permission of the Earl and Countess of Dudley), **THURSDAY, June 3rd,** at Three o'clock. Mdle Josephine Sherrington, the Misses Allitsen, Mr Bentham, Signor Caravoglia. Violin—Herr Wilhelm]. 2nd Violin—Herr Franke. Violoncello—Herr Daubert. Viola—Herr Kummer. Pianoforte—Mr Otto Goldschmidt and Mdle Delphine Le Brun. Tickets, One Guinea each; of Stanley Lucas, Weber & Co., 84, New Bond Street.

MISS GRACE and Miss JOSEPHINE SHERRINGTON beg to announce that their **ANNUAL MATINEE** will take place on **WEDNESDAY, June 16th,** by kind permission of Mr and Mrs Cayale, at their residence, 70, Westbourne Terrace, Hyde Park. Tickets, One Guinea; to be had from the Misses SHERRINGTON, 40, York Street, Portman Square.

MR SYDNEY SMITH'S PIANOFORTE RECITAL (Fourth Season), at ST GEORGE'S HALL, Langham Place, on June 2nd (Afternoon). Vocalists—Mdme Patey and Mr Vernon Rigby.—No. 45, Blandford Square, N.W.

"VIENI LA BARCA E PRONTA."

THE MISSES ALLITSEN will sing **GOLDBERG'S** admired Duet, "VIENI LA BARCA," at Mdle Le Brun's Concert, at Dudley House, on June 3rd.

"O CARE TENEBRE."

THE MISSES ALLITSEN will sing **GOLDBERG'S** new Duet, "O CARE TENEBRE," on the 29th June, at Mdme Sievers' Concert.

"I WOULD BE A BOY AGAIN."

MR ARTHUR THOMAS will sing **WILFORD MORGAN'S** new Song, "I WOULD BE A BOY AGAIN," at Woolwich, May 21st; and Westbourne Hall, June 1st.

"HOW LONG WILT THOU FORGET ME?"

MR ARTHUR THOMAS will sing "HOW LONG WILT THOU FORGET ME?" (Sacred Song), by **WILFORD MORGAN**, on June 1st, at Westbourne Hall.

WANTED, some **FIRST CLASS CONCERT PARTIES**, for beginning of December next, on Provincial Tour. Full particulars to be addressed, "Entrepreneur," care of **DUNCAN DAVISON & Co., 244, Regent Street, W.**

A LADY, having quitted the Operatic Stage, will be happy to give Accompanying LESSONS to Artists. Apply, by letter, addressed "Accompanist," care of **DUNCAN DAVISON & Co., 244, Regent Street, W.**

THE GUITAR.—MDME SIDNEY PRATTEN, Teacher of this elegant instrument, is in Town for the Season. For LESSONS and Private CONCERTS, address to her residence, 22A, Dorset Street, Portman Square, W.

MR RICCARDI (the new Bass), who made so successful a debut at St James's Hall, March 12th, begs to announce his Return to London for the Season. All applications for ENGAGEMENTS to be addressed, Care of **DUNCAN DAVISON & Co., 244, Regent Street, W.**

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.**

MONSIEUR DIAZ DE SORIA begs to announce his arrival in London for the Season, and that he can accept ENGAGEMENTS for Concerts, Soirées, &c. Address, 42, Great Portland Street, W.

DEAR ENGLAND.—"Messrs R. Cocks & Co. have published a piece by Charles Mackay and Louis Diehl, which the *Brighton Times* describes as 'a really grand song.' It is entitled 'Dear England,' and has been sung with rapturous *clat* by Signor Foli at the Crystal Palace, Manchester, Liverpool, Southport, the Albert Hall, and the Alexandra Palace. As the sonorous notes were poured forth, says the critic, the effect was thrilling. The words are heart-stirring and fervently patriotic."—From the *Stanford Mercury*. 3s.; post free, 18 stamps.

WAITING FOR THE SWALLOWS. New Song. Written by REA. Music by CIRO PINSUTI. "A bright, joyous little chanson, suitable for a tenor or soprano. Compass from D below the line to E."—*Vide Irish Times*. 3s.; post free, 18 stamps. London: ROBERT COCKS & Co., New Burlington-street.

NEW COMPOSITIONS BY WILHELM SCHULTHES.

"COR JESU, SALUS IN TE SPERANTUM." Dedicated to His Holiness Pope Pius the Ninth, Motett for Three Equal Voices (Soli and Chorus), with Organ Accompaniment (and Harp *ad lib.*)—5s. The same arranged for a Choir of Mixed Voices (S.A.T.B.), with Organ Accompaniment—4s. Also in an Abridged Arrangement for Congregational Use, with Organ Accompaniment—3d. net. "VENI DOMINE," Motett for Four Equal Voices (Soli and Chorus), with Organ Accompaniment (and Harp *ad lib.*); and "ELEVATION," Solo for Organ and Harp—4s. A Vocal Arrangement of the Motett for a Choir of Mixed Voices (S.A.T.B.)—1s. "GUILANDES DE MAL." Hymns to B.V.M. (French and English Words), with Organ Accompaniment, Three Parts—3s. each; post free, 18 stamps. "TWELVE LATIN HYMNS," for Vespers, Complin, &c., with Organ Accompaniment—2s. net. NOVELLO, EWER & Co., 1, Berners Street.

"SHALL I WEAR A WHITE ROSE?"

BALLAD.

Words by H. SAVILLE CLARKE.

Music by EMILY BARDSLEY FARMER.

Net, 2s.

JOSEPH WILLIAMS, Berners Street, and Cheapside, E.C.

FIFTH EDITION.

HORTON C. ALLISON'S "TARANTELLA."

Played by the Composer at his Concerts in London, Manchester, Liverpool, &c.

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"A DREAM WISH."

GIPSY SONG.

The Poetry by M. A. BAINES.

The Music by MICHAEL BERGSON.

Price 4s.

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VOCAL EXERCISES.

Composed by FRANK MORI.

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N.B.—These Vocal Exercises, as taught by FRANK MORI, are invaluable both to Students and Professors.

Just Published.

"THE FAIREST FLOWER WILL PERISH."

SONG.

The Words by Mrs HYPPOLITE VAN LANDEGHEM.

The Music by HYPPOLITE VAN LANDEGHEM.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

WILFORD MORGAN'S SONGS.

HER I LOVE 4s.
COULD I BUT CALL HER MINE.. .. . 4s.
MY SWEETHEART WHEN A BOY 4s.
SWEET EVENING AIR 4s.
(N.B.—The above Songs have been sung with distinguished success by Mr WILFORD MORGAN.)
LITTLE BIRDIE, SING TO ME 4s.
(Sung by Miss EDITH WYNNE.)

ANTHEM.

IF THOU WILT FORGET ME (THE 13TH PSALM) 4s.
(For Tenor or Soprano Solo, with Chorus *ad lib.*, as sung at the Temple Church. Composed by WILFORD MORGAN.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

PROFESSOR MACFARREN'S INAUGURAL LECTURE.

On Tuesday afternoon Dr G. A. Macfarren, the recently-appointed Professor of Music in the University of Cambridge, delivered his inaugural lecture in the Senate House, before a very large audience of ladies and gentlemen. Dr Garrett, and the University choir, the senior members of which consisted of Messrs Booth, Beale, Robson, Holliday, Plessance, Poole, Duffell, and Lister, were present, and illustrated Professor Macfarren's remarks by singing several pieces of music, from composers whose names are given in the subjoined report.

Professor Macfarren, who was received with applause, began by remarking that he wished to own publicly his sense of the importance of the office which gave him the privilege of addressing that audience that afternoon, an importance which was greatly exalted by the artistic abilities of his distinguished predecessor, whose genius was as a star which shines upon the art he cultivated, the country he honoured, and the offices he administered. He wished to offer the tribute of respect to Sir Sterndale Bennett of one who was his schoolfellow and fellow-labourer, however humble, in the work which filled and glorified his life. Bennett, while yet a student, working the exercises set him by his teachers, attained an excellence in pianoforte playing peculiarly his own, and produced some of those compositions for which he would always be best esteemed. The University of Cambridge had a right to expect very much from all functionaries attached to it, but he feared the expectations would be especially great from the successor of this great musician. He (Dr Macfarren) was not unimpressed by Professor Walmisley, who was distinguished for scholastic abilities as well as his musical attainments; nor of Morris Greene, whose contributions to ecclesiastical music were among the greatest treasures of the Church of England, and whose instrumental pieces, though less known, were of a very high order as works of art; Staggin, Whitfield, Hague, or Randell. They were men who did good honest work, and he would be fortunate who could walk in their footsteps, and gather flowers by the wayside. In the dawn of time, truth and beauty were inseparably wedded, "Spirit of one spirit, and flesh of one flesh," and, as years rolled on, they had three daughters—music, poetry, and painting. These were the arts. The art of form and the art of letters had many able expositors. The art of tone was less generally comprehended, but he looked forward with hope to the time when he might be instrumental in some degree in further extending it. The classic Greeks, who were the filter through which the draughts of Egyptian science have reached our lips, taught that music purified the heart by refining the intellect, and exalted the feelings by reflecting them in ideal forms. What Plato and Aristotle enunciated, Cicero endorsed. In another age Confucius insisted that the practice of music would be of the highest moral and intellectual advantage; and, to come to our own race, Luther held that the study of music was next in importance after theology. These ancients, however, among whom he included Luther, could have had but a prophetic gleam of music, as we know it. To them it was an exalted declamation; to us it is an embodiment of feeling for which words can find no utterance, means of expression which no language can compass. It was a vulgar fashion—all fashions are vulgar which step aside from nature—that decried the capacity of English people for music. He had not then time to refute this fallacy. He must ask them to accept his statement until opportunity for proof offered itself. In early days England stood well forward among European nations in respect to her musical abilities. In the beginning of the 11th century, she was in advance of the whole of the South of Europe; and was noted by foreigners, who themselves boasted a love of music, for her attainments in the art; and, from that time downwards, many of the greatest lights that shone in English history in the departments of art had been directed to the illumination of the subject of music. There was no time now to trace the course of the musical history of this country; but he felt so strongly that the future would come out of what had been in the past, that he believed it would be an encouragement to everybody who strove for the advancement of musical art to know, that whatever might be done in the future would be but a revival, a restoration of the old state of things in England. He would ask his audience first to consider the effect which the Reformation had upon music. Many exiles who returned to this country from Geneva and other places brought with them the love of hymn-

singing, which had marked religious reforms in all times, and the practice was diffused so generally and quickly among the people that it became necessary to incorporate it in the Church Service. In an injunction by Queen Elizabeth issued in 1559, there was a provision for the singing of hymns. After a short time the hymn was extended into anthems in institutions where the music was performed by other means than the voice of the people. The anthems were set to metrical words. Thus, an injunction of Elizabeth speaks of the anthem or little hymn in metre; and several specimens are extant of early Church music in this form. He should offer, as a sample of the kind of composition he referred to, an anthem, "All people that on earth do dwell," by Thos. Tallis (died in 1585), who in the successive reigns of Henry VIII., Edward, Mary, and Elizabeth, held an important post in the Chapel Royal. The words were quaint and forcible, and the composition admirably fitted the metrical nature of the words.—[The choir then sang the anthem named.]—A fellow labourer of Tallis, William Byrd, produced a large collection of music of various character, adapted to the diverse moods of human nature; and in the same year in which this collection was brought forth (1588) Nicholas Young printed a collection of Italian songs, which were held in best account by those who understood the language. For the time had not arrived when people prefer to sing words they cannot pronounce, and utter a language they do not understand. In Young's collection, the word madrigal was first introduced as a musical term. The question had been often raised as to what was the meaning of the term, and it would be often raised again without receiving a satisfactory solution. The lecturer quoted Morley's definition of the term,—and to show that the English music held its place about the time referred to, alongside the Italian, he asked the choir to sing a madrigal by a composer of each country. First he asked them to give Luca Marenzio's "Lady, see on every side," and next John Benet's "Come, Shepherd, follow me," first pointing out their rhythmical peculiarities. Up to Benet's time (1590) bar lines had not been invented to divide music into proper measures. Still, it was necessary that the performers should know whether they were to sing with an accentuation of two or three; and thus the accentuation became distinguished by "perfect time" and "imperfect time." "Imperfect time" was when the long notes were divided into two, and "perfect time" was when they were divided into three. They justified the term "perfect time" on the ground that the Trinity was three and perfect. It was the practice in those days to introduce more frequently than was now done an intermixture of "perfect" and "imperfect time," and his audience would notice the happy effect which Benet produced by a change from "imperfect" into "perfect time," which gave to certain words the particular character they seemed to express. Beautiful as was Marenzio's madrigal, Benet's would bear to stand before it. Skipping over one hundred years, he came to the period of the Commonwealth, which, though in one sense it may have put some check on music, yet in another sense it did much to promote its study, by stimulating the endeavours of those who loved the art, and believed it would conduce to the good of mankind. He would proceed to consider the life of Henry Purcell, who stood pre-eminently forward in the history of music. He was born in 1658, lived from the time of the Restoration, through the reign of James II., up to William, and died in 1695. There was a prodigious advance in the power of expression of his music from the time of Benet. Besides the æsthetic beauty of his music, its technical merit was very important in the history of art, for in his music were anticipated all the most extreme chromatic combinations that signalized the music of the present time. Many of the contrapuntal forms, which have now gone out of use, were practised by him with wonderful success. One anthem of his composition was set to some words of the Litany, and the treatment of these words gave every expression its fullest meaning. It commenced with a most humble deprecation, "Remember not, Lord, our offences;" it gathered strength when it said, "Nor the offences of our forefathers;" and then, as if in despair, there was the cry, "Neither take Thou vengeance of our sins." The whole was tempered with the seeming hope of mercy, "Spare us, good Lord;" then, with most touching tenderness, we have, "Spare Thy people, whom Thou hast redeemed with Thy most precious blood;" and, again, "Be not angry with us for ever." [The choir here sang the anthem referred to.] It was a remarkable fact that, with the accession of

sovereigns in England who could not speak our language, and, therefore, could not take an interest in its expression, music went into disesteem, and painting rose into favour. While the art of painting could show the names of Hogarth, Reynolds, Gainsborough, &c., there was a corresponding blank in the chronicles of the sister art. It would be among the glories of the times of Queen Victoria, that, under her administration, the old musical feeling of former centuries had been revived. It was, indeed, with immense interest that he compared the present with the past condition of music in this country. In the Plantagenet days people sang canons and catches, and delighted one another by such efforts. In the time of Elizabeth, the competency of farm labourers and artisans for service was made dependent on their musical qualification. In the time of Charles II. domestic servants were refused employment because they could not sing their parts in domestic music. In these days, it was not domestic servants, artisans, labourers, or the uncultivated people, but the students of a great University who devoted thought and time to the cultivation of music. The organ recital which he had heard in Trinity Chapel, and the concert of last week, were performances such as few artists, even in his young days, could have accomplished. It was quite evident that music here was not a piece of school work, but a work of love among the persons who attained to such merit. Their merit had its influence, their example had its force, but this influence and example would not stay in Cambridge. Every one who learned to love music in Cambridge would carry that love into his own home, which would be as a centre, diffusing its warmth and light on all its surroundings; and when once the love of the art, which in former days prevailed among the untutored common people, shone down upon them from above, with the extra radiation which must spring from the culture and refinement of the mind, he could not but believe that the musical character of England would be greatly exalted. He looked forward with fervent hope to the future of music in this country, when the stigmas which we ourselves had taught foreigners to cast upon us for our lack of musical culture would be wiped out, and we could show them we could do something more for music than paying for its performance. He particularly wished to urge upon those who had the musical art at heart to carry their pursuit of it into its technical merits. Music was of countless value, but it was of still greater value when the principles upon which it was constructed were apprehended. To hear or practise music, without a knowledge of the principles upon which it was formed, was very much like going to the performance of a play in an unknown language, when one could admire the gesticulation of the actor, but, not knowing the meaning of the words, could do but scant justice to the theme. He was glad that the technical principles of music were studied here; but wished they were studied more; and he was even vain enough to wish that, as a knowledge of music was advancing among us, the authorities of the University might in time consider it to be desirable to make it one of the subjects of special examination. The monuments of the past were as a beacon to the future, but the doings of the present would come still more warmly home to their hearts, by showing the position of the art as practised among themselves, and he would, therefore, close his remarks by offering an extract from the cantata of the *May Queen*, by his dear and honoured friend, the greatest English musician of the present period, Sir William Sterndale Bennett, a cantata which, produced at the Leeds Festival, in 1858, was characteristic of the season, the country, and the composer. May his memory be as green and balmy as his song. Turning to Dr Garrett and the choir, Dr Macfarren thanked them for their services, and, after paying a similar compliment to the audience for listening to his address, he added, "And now I will leave to my coadjutors the peroration of my speech." [The choir thereupon sang "With a laugh as we go round," from the *May Queen*, Master Bailey taking the soprano solo.]

The proceedings then closed, and Prof. Macfarren was warmly congratulated by numerous friends.

ROYAL ALBERT HALL.

The *Requiem* for Manzoni has incontestably made its mark. The performance on Saturday afternoon was as warmly applauded as either of its precursors. The presence of Signor Verdi was enough to impart life and spirit to the whole; and rarely have we seen an audience more thoroughly pleased than that which, for the third time, crowded Albert Hall. That the gifted dramatic composer is also a conductor of exceptional ability is the unanimous opinion abroad; and the rare instances which have enabled us to test him here in this capacity suffice to justify the opinion. The *Requiem* of Verdi is not merely an enthusiastic, but a worthy tribute to the author of *I Promessi Sposi*, the memorable ode on the death of Napoleon I. (*Il cinque Maggio*), with other things that have endeared him to his compatriots and won him immortal honour. The work is not moulded in the shape of certain recognized masterpieces unnecessary to name; but this establishes the fact that Verdi has an original way of looking at such themes, and treats them in a manner individual to himself. The genius of the famous Bussetese musician is dramatic and elegiac by turns. Severe scholastic forms possess for him but little attraction. He is, therefore, commendably frank in rejecting them, wherever he can employ other means to convey and enforce his ideas. Some zealous advocates of the composer insist that the *Requiem* for Alessandro Manzoni is simply an elegy dramatically conceived and adapted to the text of the *Servizio dei Morti*; but this wholly untenable asseveration must be taken *cum grano*. The Mass is as strictly in the form of a *Requiem* as the *Requiem* of Mozart itself, with the addition of the "Libera me, Domine, de morte eterna," which Mozart did not set to music, though his predecessors—Durante, Jomelli, &c.—did. The only difference is in the mode of expression, which is Verdi's, not Mozart's, and as purely Italian as the other is purely German. Why the two should not co-exist, and, from different points of view, be equally acceptable, we cannot understand.

Regard it from what point we may, however, the beauties of the new *Requiem* speak eloquently for themselves, and the intense feeling for which many passages are distinguished cannot but impress all hearers attentively alive to what the composer has to say, and willing to accept it in the belief that he is speaking out his mind with earnest sincerity. Thus considered, the latest emanation from the pen of one to whom we are indebted for so much that is intrinsically beautiful can scarcely be regarded otherwise than as a model in its style, worthy to rank side by side with the *Stabat Mater* of Rossini. Signor Verdi has every reason to feel satisfied with the quartet of singers to whom the leading vocal parts are assigned. The ladies more especially—Mmes Stoltz and Waldmann, soprano and mezzo-soprano—are in every respect admirable. To hear them only in the melodious and expressive duet to which the passage "Recordare Jesu pie" is wedded, is enough to stamp them as singers of the first class; and this is further established by their delivery of the opening phrases in the still more remarkable "Agnus Dei," announced by the solo voices in octaves, followed by the chorus, with orchestral accompaniment—a movement the solemn impressiveness of which is enhanced by the simplicity of its construction. These ladies, who are German—one from Bohemia, the other from some part of Austria proper—both possess the rare art of singing effectively without apparent effort. The tenor and bass, too—Signors Masini and Medini—are thoroughly good, which is shown both in the concerted music and that which, in a vocal sense, depends upon them exclusively. As instances of this may be noted the tenor solo, "Qui Mariam absolvisti," and the bass solo (to which it immediately leads), "Confutatis maledictis." Signor Masini was a stranger to this country; but Signor Medini will be remembered as having appeared at Her Majesty's Opera, when, two years since, he made his *début* as Alphonso, in *Lucrezia Borgia*. Both are genuine artists. About the chorus and orchestra we have already spoken; and it will suffice to add that this third performance of the Manzoni *Requiem* afforded general satisfaction; that two pieces (the "Recordare" and "Agnus Dei") were encored and repeated, and that all honours were paid to the justly-renowned composer and conductor. The fourth and last performance (also to be directed by Signor Verdi) is announced for to-day.

QUERY.

(To the Editor of the "Musical World.")

Can any of your correspondents inform me if it has long been the custom (whether by chance or otherwise) for the Principal of the Royal Academy of Music to hold, also, at same time, the Professorship of Cambridge University?

VIOLE.

POSEN.—Two performances of Herr Johannes Brahms's *Deutsches Requiem* came off a few days since, the singers being the members of Hennig's Vocal Association.—The members of the Vocal Association for Classical Music, also, have given perhaps the best performance ever heard here of Haydn's *Creation*.

LOHENGRIN.

(From the "Daily Telegraph.")
(Concluded from page 345.)

The curtain rises for the second time upon the Palace and Minster of Antwerp. It is night, and we can just discern the figures of Frederic and Ortrud clad in sombre garments and seated on the steps of the church. A long orchestral introduction is supposed to describe their feelings, and certainly manages to be lugubrious with facility; after which comes an extended duet. Here we find Wagner's theory of the absolute subordination of music carried out to the bitter end, and productive of nothing but "a continuous surging of shapeless, and, as it were, fluid sounds." One result is, however, that we are forced back upon the story, to discover that the husband and wife, after calling each other hard names, agree not to abandon hope. Ortrud, a sorceress and a Pagan, undertakes the work of revenge upon Elsa and Lohengrin, and fortune aids her by sending the Royal maiden to breathe the early morning air on the balcony of the Palace. In a charming strain—one of those gems of melody which show that Wagner might have worn the mantle of Weber as head of the romantic school—Elsa expresses her joy, and then Ortrud, who has sent Frederic away, appeals to her compassion. Another long duet ensues, but it does not weary us like the first, because Elsa is present, and around her Wagner preserves an atmosphere of tenderness and beauty sometimes inexpressibly grateful to the senses. The music, moreover, ably suggests the contrast between the two characters, and so sustains its interest to the end. Though the plot is far advanced by all this, the seeds of mischief are sown when Ortrud cautions Elsa against her lover's deceit, and urges the fatal step of discovering his name and lineage. Elsa rejects the counsel with mingled pride and pity, but her enemy is confident enough to end the scene with a burst of triumph. Mdlle D'Angeri plays her part efficiently here, and again Mdlle Albani surprises us by the excellence of her singing and her truthful, engaging conception of the character. She has done nothing so well before. The duets over, we enter upon another scene of pomp and splendour. Day breaks to the noise of multiplied trumpets, and its business begins with a vigorous double chorus, which is interrupted by our old friend the Herald and his attendant wind instruments, who come to place Frederic under ban, and proclaim Lohengrin, Guardian of Brabant. The multitude of knights and soldiers acquiesce in both proceedings, after which the Herald announces the immediate marriage of Lohengrin and Elsa, to be followed by the departure of all to the wars. Here is occasion for another vigorous chorus, while four knights hold aloof and grumble among themselves at the favour shown to a stranger. With these Frederic makes common cause, promising to unmask his conqueror, for whose crowning fortune preparations are now visible. The wedding procession music of *Lohengrin* has been so often heard in concert-rooms lately that we permit its familiar beauty to pass almost unnoticed as our eyes rest upon one of the most splendid scenes ever shown within the walls of the "Garden." Each of the dresses of the ladies is a study in its way, and the *coup d'œil* presented by the glowing masses of colour and the sheen of burnished armour cannot readily be forgotten. Among those who stand aside to let Elsa precede them into the church is Ortrud, but the trial to her pride is more than she can bear. Fiercely she confronts Elsa at the door of the Minster, and hurls at her bitter scorn, contemptuously demanding, amid the exclamations of the on-lookers, who the bridegroom is and whence he comes. The scene is prolonged without lack of vigour, till the King and Lohengrin enter. Reassured by their presence and their reproof of Ortrud, another attempt is made to enter the church. But now Frederic confronts the procession, and once more altercation begins, this time being carried on throughout a lengthy and turbulent *ensemble* which, however it may aid the dramatic effect, cannot boast of great musical value. As it goes on, Frederic finds opportunity to instil more doubt into the mind of Elsa, and, with a perturbed spirit, the Royal bride for the third time ascends the steps of the Minster, pursued by Ortrud's vengeful looks. At this point the curtain falls, and gallery and amphitheatre thunder a second approval, louder, if possible, than the first. The principal artists again acknowledge the applause, to which some of them at least have a good right. First among these is Mdlle Albani—a true Elsa under all circumstances—and after her come Mdlle d'Angeri, M. Maurel, and Signor Nicolini, who, as far as looks go, is a Lohengrin *sans reproche*. We are now within half-an-hour of midnight, and numerous departures from boxes and stalls take place. But the enthusiasts up above hold out, and, in scarcely diminished numbers, address themselves to what yet remains of the work.

Every amateur knows the very bright and effective introduction to the third act, and will, therefore, not be surprised to hear that it was encored, in spite of the lateness of the hour. The pretty chorus

sung by the attendants of the wedded pair as they conduct them to their chamber is not well rendered, and makes no effect, scarcely any applause following the retiring footsteps of the singers. Elsa and Lohengrin are now alone for the first time, and we have a love duet, marked here and there with passages of such exquisite beauty, that the veriest stickler for accepted form might pardon its absence on their account. In the course of this duet, Elsa puts the fatal question as to her husband's name, and insists, notwithstanding his entreaties, upon an answer. At this moment Frederic and his four knights burst into the room, but Lohengrin passes his sword through the leader, dismisses the followers with contempt, summons Elsa's ladies to conduct her to her own apartments, and declares his intention of revealing who he is and whence he came at the place, and under the circumstances which witnessed his arrival. The rush of these events is great after the calm of the long love duet, and the music, albeit full of characteristic passages, has a nervous force impossible to overlook. A change of scene takes us again to the banks of the Scheldt, and once more Wagner revels in trumpets. The strident instruments are heard everywhere, clashing against each other, and stirring the pulses of the listeners, as knight after knight, all mounted, and attended by squires and men-at-arms, arrive upon the scene. Finally, the King enters, and German chivalry is ready to march against the enemies of Fatherland. Nay, not quite ready. Lohengrin, the chosen leader, has not come, and great is the wonder at his tarrying. Elsa next appears sad and weeping, and then Lohengrin. In a few words, the knight declines to proceed with the campaign, announcing that Elsa has been false to her allegiance. He then, in a long and trying solo, declares himself a servant of the Holy Grail, sent on the mission he had performed, but now bound to return because his name and character had been revealed. Amid the wondering exclamations of the crowd and Elsa's remorseful entreaties, the swan meanwhile appearing, Lohengrin prepares to bid farewell, bequeathing to Elsa's brother, should that missing youth return, his sword, horn, and ring. As he steps towards the shore, Ortrud pursues him with reproaches, boasting that she, by sorcery, had transformed the young heir of Brabant into the swan, and that had Lohengrin tarried the spell would have been undone. But her triumph is shortlived. The dove of the Holy Grail descends, and hovers over the head of Lohengrin, who loosens the chain from the swan's neck. Immediately the bird disappears, and in its place we see the missing lad, now restored to Elsa's arms. Lohengrin looks sadly upon their joy, and, harnessing the dove to his boat, is drawn away, while the music of the prelude drowns the death-shriek of Ortrud, as the curtain descends for the last time. It is now nearly one o'clock, and the house has thinned, but there are enough enthusiasts left to keep up a stentorian roar of approval, to cheer Mdlle Albani, Signor Nicolini, and Signor Vianesi as they deserve, and to put a final stamp of success upon the evening's work. Success in many respects has, no doubt, been richly deserved. The splendour of the *mise-en-scène*, the admirable stage management of M. Desplaces, the remarkable attraction of Albani's Elsa, the earnest efforts of the other principals, and the comparative excellence of the orchestra, are features well worthy of approval. On the other hand, the chorus often sang distressingly out of tune, and there were frequent *contretemps* of a nature to call for precautions against repetition.

And now the question arises. Will *Lohengrin* commend itself to the taste of English opera-goers, and establish Wagner amongst us? Of its present success we have no doubt. It will be the feature of the season. But how as to future seasons—how as to the theories it illustrates? Can our amateurs transfer their allegiance to music without form; to music as the slave of poetry; to music which is melodious only by snatches, and is charming only in the degree in which it is a violation of Wagner's advanced opinions. They may do so, and it is even possible that Beethoven, Mozart, Rossini, Weber, and the rest may vanish from our lyric stage in favour of an entertainment which dazzles and excites without satisfying the higher faculties of mind and intellect. But success of such a nature could only be temporary. Music is not an affair of declamation, tremolos, trumpets, chromatics, and general swimming about in the vast ocean of tone. Music is tune, form, key-relationship, and adherence to those contrapuntal laws which can never be violated with impunity because they spring from a natural necessity. Wagner may triumph awhile, but the masters will return to their old place, and, after all, temporary good fortune means little. "Success," writes the German critic already quoted, "certainly does prove something for Wagner; it proves that we have to do with no insignificant person, but with one distinguished by varied intelligence and endowed with energetic mental powers, for without these such success and such works would be impossible. But a man may be still richer in gifts of this description, and yet knock in vain for admittance at the gate within which eternal art resides."

MOZART.

FROM A PHYSICAL AND A MORAL POINT OF VIEW.

We are acquainted with six authentic portraits of Mozart, which represent him after he had attained the age of manhood. The first, painted by Della Croce, forms part of the family picture, now in the Mozarteum, Salzburg; a lithograph of the second is to be found in Nissen's book; the third by Lange, Mozart's brother-in-law, was never finished. The fourth is by Doris Stock, sister-in-law of Körner, the poet; two other likenesses, in our opinion, more characteristic than any of the others, are a medallion carved by Posch, in which the head is taken in profile, and a picture printed by Tischbein, in London, in October, 1790; the last in date is probably the best. At any rate, Posch's medallion and Tischbein's picture mutually supplement each other, and enable us to reconstruct the composer's physiognomy, such as we find it in the testimony of his contemporaries. At first sight, it possesses nothing to impress the spectator; nothing to reveal the man of genius. The lines are correct, but somewhat effeminate; the nose alone, abnormally prominent, breaks their monotony. The curve of the eyebrows is elegant and graceful. The eyes large and fine, but the look, uncertain and absent. Mozart, short and thin, had that pale tint which, in an artist, or a writer, frequently betrays the fatigue of midnight efforts and the tempests of thought. His limbs were well shaped and harmoniously proportioned; his head, however, broad and big, was not in keeping with his slender and delicate figure. He was rather vain of the small size of his foot, and of his plump little hands.

He was lively and restless, continually striking chords and executing scales upon an imaginary instrument, but his fingers, so marvellously skilful on the harpsichord, were singularly ill-suited for anything else. At table, for instance, he could not cut up his food without the risk of wounding himself, and it was absolutely necessary for his wife to wait upon him as though upon a child. He was exceedingly particular about his person, and fond of dressing with great care, and displaying the jewels due to the liberality of Princes. His father used to laugh at him for his coquetry in this respect, and Clementi, who did not know him, when they met for the first time at the Imperial Court, took him for a major-domo of the palace, so elegantly was he attired. His imagination never rested. For this reason, he preferred bodily exercises which do not require the assistance of the intelligence, and which do not interrupt the train of ideas. He was fond of riding on horseback, and of a morning took long equestrian excursions, which his absence of mind rendered dangerous, if his steed was shy or badly trained. At Prague, while writing his *Don Giovanni*, he was fond of playing at skittles in his friend Dussek's garden. Seated at a rustic table, he rose when his turn came round, flung the ball, not unskilfully, and sat down again to his work, following the game with one eye, and keeping the other fixed on his music.

He had, however, a marked predilection for billiards, and was a first-rate player. There was a table in his own lodgings, and, in the absence of an opponent, he used to practise on it alone. Hummel, who was a pupil of his, tells us how he would sometimes interrupt the lesson he had begun giving to propose a game. It was an excellent expedient for him, when suddenly attacked by a musical idea. The game enabled him to give the reins to his imagination and to elaborate motives. We all know that it was in this manner he composed the delicious quintet in *Die Zauberflöte*.

He was passionately fond of dancing, which he studied very successfully. He is said to have executed the minuet in an incomparable style. He boasted, moreover, of being a pupil of Vestris, and asserted most gravely that he was a better dancer than composer; hence he never lost an opportunity of exhibiting his talent. He was an enthusiastic frequenter of balls, and always reserved for himself an important part, preferring that of Arlequin in preference to any other, in the ballets performed at parties in Vienna; he frequently traced out the plot and composed the music for them.

These, it must be allowed, were very innocent amusements, and Mozart had no others. If we examine his generous nature—if we dive into his simple and honest soul—and no one ever lived more openly than he—we shall not find a vice or a serious defect to

tarnish its purity. The public has a strange mania for identifying great men with their heroes; it never imagines that the life of a poet, or that of a composer is dualistic. While the artist soars into the lofty regions of fancy, the man is often struggling in the mire of existence. It is, perhaps, because he composed *Don Giovanni*, that people have attributed to Mozart the tastes and adventures of the chief character in the opera. Nothing could be more opposed to the facts, just as it is false that he sometimes left his senses at the bottom of the bottle. He liked wine, and entertained a certain tenderness for a glass of punch; the latter was indisputably a salutary cordial, which supported him in his heavy labours and refreshed his ideas.

At Vienna he resided for a long time close to a friend, the Councillor Martin Lorbl, from whom he was separated only by a thin partition. This honest German, a great lover of wine, possessed a fine cellar, and was fond of doing the honours of it with a liberality not free from vanity. The instant he heard Mozart's harpsichord, he went down into his cellar, selected one of the oldest bottles there, and, coming up again, silently placed it upon his neighbour's table. Grateful for this mark of attention, Mozart would express his thanks by a nod, pour out a little Tokay, and then resume his work, without troubling himself any more about the precious liquor, which was escaping in vapour from its crystal prison. During his journey to Paris, under the care of his mother, the latter wrote to her husband: "Do not feel anxious about any excesses at table; you know as well as I do that Wolfgang can restrain himself." Indeed, Mozart says in his own letter: "At my meals I drink nothing but water, and only take a glass of wine with the fruit, to combat its crudity."

These are decidedly not the habits of an intemperate person, and his contemptuous words when blaming, on more than one occasion, the inebriety of his comrades, would alone have sufficed to make us suspect so stupid and perfidious an accusation.

Shall we now speak of the qualities of his heart? Never was there a more respectful son, while his affection for his sister was not less ardent and constant. He never failed to claim his share in her sorrows, little and great, and, even when the burden of life weighed heaviest on his own shoulders, he offered to receive Marianne in his own house, till her betrothed was in a position to marry her as he desired.

He was no less devoted to his friends and comrades, and, more than once, was the victim of his own generosity. Anton Stradler, the clarinetist, for whom Mozart wrote his admirable quintet, was not ashamed to take unfair advantage of that generosity. One day, knowing that Mozart had received 50 ducats from the Emperor, Stradler, with tears in his eyes, came and begged the composer to lend him that sum. Mozart, hard pressed himself, could not do without it, but, not liking to refuse, lent Stradler two large repeaters, on which a pawnbroker advanced the cash. At the expiration of the time for which the watches were pledged, Stradler was, of course, unprepared, and Mozart was obliged to find the 50 ducats himself. Unfortunately, he was imprudent enough to entrust the money to his debtor, who unscrupulously put it in his pocket, and left his too confiding friend to get out of the dilemma in the best way he could.

Lessons like this did not render him more circumspect. He could not resist the impulses of his heart, and frequently endured privation himself that he might give to others who were not so badly off. He was naturally generous. One day at Leipsic, where he had given a concert, he remembered, just as he was about starting, that he had not paid his tuner.

"How much do I owe you?" he asked.

"May it please your Imperial Majesty," replied the old man, overwhelmed with confusion by the presence of the Chapelmaster of his Majesty the Emperor, "I do not know—I have come very often—I should be satisfied with a thaler—"

"A thaler!" exclaimed Mozart, "No, No! it shall never be said that an honest fellow like you put himself out of the way for such a trifle as that," and with these words he handed him two ducats.

Mozart was not liberal with his money only, but with his genius as well. As regards the latter, he always gave without counting, and was never tired of pouring forth the treasures of his imagination to accommodate singers, or satisfy their caprices.

VICTOR WILDER.

ROYAL ITALIAN OPERA.

If anything could redeem the *Traviata* from certain stigmas which have always and must always be urged in its disfavour, it would be such an impersonation of the character of Violetta as that to which Madame Adelina Patti has from time to time, at rare intervals, accustomed us. About her perfect execution of the music it is unnecessary to speak again; and it will suffice to add that this was never more strikingly exemplified than now. From "Ah! forse è lui," with its sequel, "Sempre libera," the one as plaintive as the other is animated, to the dying scene of the unfortunate heroine, preceded by the famous duet with Alfredo (Signor Naudin) it was a series of artistic successes, the effect of which upon the audience may readily be imagined. The gifted lady was never more entirely herself, never more skilfully toned down the earlier scenes to make them acceptable, never displayed more impassioned feeling in the alternate interviews with the elder Germont (Signor Graziani) and his exemplary son Alfredo (Act II.), or portrayed the emotions incident to the final catastrophe with more pure and exquisite art. It is now nearly twenty years since the public were first introduced (by Mdle Piccolomini) to the *Traviata*; and yet the opera appears to be looked forward to as an indispensable feature in every season's programme. Though an "extra night" on the occasion of its first performance, the house was crammed, so continuous is the attraction of Verdi's music and so abiding the charm of Madame Patti's Violetta.

On Saturday night *Faust e Margherita* was given for the first time this season, with an unfamiliar Margaret, in the person of Mdle Emma Albani. During the course of the last twelve years we have seen so many Margarets, excellent, good, and mediocre (to say no more), that it is a task of some difficulty to adjudicate on the merits of a new one. We may say, at once, however, that the impression created by Mdle Albani was in all respects favourable. Her embodiment of the character is marked by that gentleness which in every one of her previous attempts has exercised a charm more or less attractive. She has evidently studied the part with the utmost care, and an artistic ambition to excel in its delineation. To this may in a great measure be attributed the success she achieved. Her performance was interesting from beginning to end—not merely because of the quiet unobtrusiveness to which we have referred, but on account of qualities holding out still higher promise. Mdle Albani has made herself completely mistress of the music belonging to every situation; and that alone is saying no little; but beyond this she throws herself dramatically heart and soul into the character—which is saying more. We shall have further opportunities of critically examining this fresh effort of the zealous and rising young singer, and meanwhile rest satisfied with the conviction that she has made another and important step in her career. The re-appearance of that great artist, M. Faure, gave special interest to the first performance of Gounod's universally admired opera. The incomparable Mephistopheles was in his happiest mood, and, stimulated by a cordial, nay, enthusiastic, reception, sang and acted his very best—which means, in his particular sphere, best of the best. We need not describe for the twentieth time a performance so familiar. Enough that M. Faure has returned to us in the full possession of his admirable powers, and that the entire audience, as was clearly shown by the warmth of their greeting, were delighted to see and hear him once again. He was encored in both his songs—the ballad, "Dio dell'or," in the scene of the Kermesse (Act II.), and the serenade mockingly addressed to Margaret at her window, in that preceding the duel between Faust and Valentine, the last verse in each of which he consented to repeat. These, and other encores—the chorus of old men, the romance of Siebel (Mdle Scalchi), in the Garden scene, the last movement of the "Jewel Song" (Mdle Albani), and the chorus of soldiers, prolonged the performance to an unusually late hour; and it would be wise on the part of Signor Vianesi, on Saturday nights especially, to disregard all such unreasonable demands. The "encore" system, indeed, is becoming more and more of a nuisance at the opera no less than in the concert-room. The other chief characters on Saturday were represented by Signor Nicolini, who gave the air "Salve dimora" (with the highly finished violin *obbligato* accompaniment of Mr Carrodus) in the expressive manner to which he has accustomed the public, and was in other respects the Faust with whom we

are so well acquainted, and M. Maurel, who, as Valentine, since Mr Santley's retirement from the operatic stage, has no rival. With Signor Tagliafico as Wagner, and Mdle Anese as Martha, the cast was altogether efficient; the general performance being what we are used to at Covent Garden. Repetitions of *Fra Diavolo*, *Lohengrin*, the *Barbiere*, and the *Huguenots* complete the record of last week.

On Monday night *Dinorah* was repeated; and on Tuesday we had the second performance of *Faust*. The *Traviata*, with Mad. Adelina Patti as Leonora, was given on Thursday; and last night the public were allowed a fourth opportunity of estimating the beauties of Wagner's *Lohengrin*. The opera announced for this evening is *Fra Diavolo*.

HER MAJESTY'S THEATRE.

Repetitions have been exclusively the order of proceeding at this theatre, since our last. The *Nozze di Figaro* was played, with a new Cherubino, in the attractive shape of Mdle Anna de Belocca. What a charming Cherubino she made, those who have seen her in other characters will readily understand. At present we have only space to add that she was applauded in both her airs, and encored in the second "Voi che sapete," which she repeated with increased effect. Mdle Belocca's acting was lively, natural, and engaging throughout. The other characters were sustained as before, the new light soprano, Mdle Pernini, playing Susanna, and Mdle Tietjens giving "Porgi amor" and "Dove sono" in a style as near perfection as lies within the province of art the most consummate to attain.

THE NEW OPERA HOUSE.

The promoters of the scheme for the erection of the new Opera House on the Thames Embankment, having provisionally selected (out of a number sent in competition) the designs of two architects—Mr C. J. Phipps, F.S.A., and Mr F. H. Fowler—as being the best, have now agreed to accept the plans of Mr Fowler. On Wednesday Mr Webster, who has undertaken the contract, entered upon the plot which adjoins the St Stephen's Club, and the exact site upon which the structure will be erected was staked out. The land which Mr Mapleson has secured has a frontage to the Embankment of 200ft., and extends 300ft. in depth to the northern boundary at Cannon Row. The site for the building and approaches thus covers a ground area of 60,000 superficial feet, or nearly an acre and a half in extent. There will be a space in front of the principal elevation to the Embankment of about 30ft. in depth, which will not only have the effect of displaying the *façade* to advantage, but will also serve as an approach and carriage drive. In addition to the main Embankment frontage there will also be two other striking elevations—one on the south-west side and the other on the north-east side—with a street and carriage way, extending from the Embankment to Cannon Row, upwards of 30ft. in width. The carriage drive on the south-west side will open out direct communication with the Embankment from Parliament Street, along the street facing the Whitehall Club and intersecting Cannon Row, where, it is understood, will be the stage entrance. Preliminary to laying in the foundations the whole of the ground from the line of the Embankment frontage to a short distance from the rear of the intended building at Cannon Row, and in width about 140 feet, is to be excavated to a considerable depth from the Embankment level, in order to form a spacious basement; and this portion of the work was begun on Thursday. A numerous body of workmen are employed by the contractor in the excavation now in progress; and it is estimated that 20,000 cubic feet of earthwork will have to be removed before the work of putting in the foundations can be commenced. The basement will have a concrete floor several feet in thickness. The construction of the foundations will be carried on with the greatest activity, so as to admit of the superstructure being commenced as early as possible; and it is expected that the building will be completed and ready for opening by the commencement of the opera season next year.—*Architect*.

VIENNA.—In conformity with an agreement to which he has come with Herr Jauner, the new manager of the Imperial Operahouse, Sig. Verdi will conduct not only his *Aida*, but also his *Requiem*. The performance of the latter work is fixed for the 9th June. This will be immediately followed by two representations of *Aida* in Italian, the principal parts being sustained by Signore Stolz, Waldmann, Signori Maini, and Madini. For each performance Sig. Verdi will receive 1200 florins. This he divides among the four artists just mentioned, taking nothing himself.

ST JAMES'S HALL,

REGENT STREET AND PICCADILLY.

MR CHARLES HALLÉ'S

Pianoforte Recitals.

MR CHARLES HALLÉ has the honour to announce that his Fifteenth Series of PIANOFORTE RECITALS will take place on the following afternoons:—

FRIDAY, June 4, 1875.
FRIDAY, June 11, 1875.

FRIDAY, June 18, 1875.
FRIDAY, June 25, 1875.

FIFTH RECITAL,

FRIDAY AFTERNOON, JUNE 4, 1875.

To Commence at Three o'clock precisely.

Programme.

TRIO in B flat (first time), for pianoforte, violin, and violoncello
—Mr CHARLES HALLÉ, M^{me} NORMAN-NERUDA, and Herr
FRANZ NERUDA. Mozart.
SONATA in E flat, Op. 122, for pianoforte alone—Mr CHARLES
HALLÉ. Schubert.
SONATA in A minor, Op. 105, for pianoforte and violin—Mr
CHARLES HALLÉ and M^{me} NORMAN-NERUDA. Schumann.
GRAND TRIO in D, Op. 70, No. 1, for pianoforte, violin, and
violoncello—Mr CHARLES HALLÉ, M^{me} NORMAN-NERUDA,
and Herr FRANZ NERUDA. Beethoven.

Sofa Stalls (numbered and reserved), 7s.; balcony, 3s.; area, One Shilling.

Tickets at Chappell & Co.'s, 50, New Bond Street; Mitchell's, 33, Old Bond Street; Ollivier's, 38, Old Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; Hays's, 4, Royal Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and by Mr CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

TO CORRESPONDENTS.

ALI BABA.—The libretto of Halévy's *Mousquetaires de la Reine* is by M. St. Georges—not by the late Scribe, as has been generally stated.

DR SEVERAL.—Our correspondent labours under the same error which we endeavoured last week to point out to his Gregorian confederate, Dr Every. Music without rise and fall is as a wave that neither advances nor recedes. In his estimate of Gluck, Dr Several is as much in the dark as was Dr Every in his estimate of Piccini.

MARRIAGE.

On May 20th, at St Pancras Church, Miss MILLY OERTLING (late student at the Royal Academy of Music), to ALFRED RAWLES, Esq.

DEATH.

On May 16th, suddenly, THOMAS BENSUSAN, of 75, Old Broad Street, in his 72nd year.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World,

LONDON, SATURDAY, MAY 29, 1875.

HOSPITAL NURSES.

(To the Editor of the "Musical World.")

SIR.—You were good enough last year about this time to give insertion to a letter from me calling public attention to the establishment of a Training School and Home for Nurses in connection with the Westminster Hospital, and inviting support for so useful an institution. Madame Christine Nilsson had at that time generously volunteered to give a public concert in aid of the funds, from which the large sum of £900 was ultimately received by the School. Now again the same generous offer has been made by Madame Nilsson, with a view to assist the committee in obtaining a permanent site for the School in the close vicinity of

the Hospital, with adequate accommodation to enable the committee to carry out their original plan of not only supplying a staff of trained nurses for the Hospital, but also for the training of probationers to meet, to some extent, the great want of superior nurses for cases of serious sickness in private families.

While the work of the school in nursing is proceeding most satisfactorily at the Hospital, it is highly desirable that the field afforded for training should be fully occupied to meet the demand for skilled nurses outside the wards, and at the same time help to provide funds for the maintenance of the School and Home, and to render it as far as possible self-supporting. This can only be done by increasing the number of probationers, and providing a permanent Home to which they can return at intervals when unemployed.

It is in aid of efforts to accomplish this object, and so extend the usefulness of the Training School, that Madame Nilsson has once more kindly and generously come forward to give a concert on the 23rd of June, at St James's Hall, and I venture to request you will give insertion to this letter, in furtherance of the philanthropic object of these efforts, and that the interest of the public may be more effectually enlisted in its support. I am, Sir,

WESTMINSTER.

May 21st, 1875.

THE following paper, written to fill up some corner in a fashionable Parisian magazine, is from the pen of M. Henri Blaze de Bury. Very many of us know of what stuff M. de Bury is made; while Rossini's music speaks for itself, trumpet-tongued:—

Rossini was to the last a man of the old parties in politics. He might laugh and rail superficially, but, at bottom, he belonged to the Past and thought *en codino*. He believed in sovereigns, looked seriously on the grand cordons of diplomatists, and even accepted snuff-boxes. Why should we not frankly state the fact, since the blame belongs to the period which gave it birth? He was somewhat deficient in dignity. The character of one who amuses others caused him no embarrassment. Among the negotiators of the Congress of Vienna, as in the saloons of the English aristocracy, he paid court to influential personages, and exerted himself to make money by the petty qualities of his nature, sometimes manufacturing cantatas for special occasions, at the order of a Metternich, who patronizingly called him the "God of Harmony," and sometimes consenting to play in London the part of accompanist. "It was the fashion, the rage, to have my face at a party. My wife sang, and I accompanied. For this we received fifty pounds an evening, which mounted up to something considerable, when it is recollected that this source of profit was continued uninterruptedly for three months." These lines are extracted from a highly interesting collection of conversations with Rossini, published in Germany by Dr Ferdinand Hiller. During the summer of 1856, the learned Director of the Cologne Conservatory, happening to be at Trouville, met the composer of *Guillaume Tell*, who had gone thither in the hopes of restoring the equilibrium of his nervous system, already greatly shaken. A man cannot spend twenty-five years of his life writing operas, and forty-five in being adored by the whole world, without experiencing a certain amount of lassitude. Rossini still possessed, at the above period, all his mental vivacity; he liked to speak of men and things, and Dr Ferdinand Hiller, who by the way had long been acquainted with him, esteemed his being able every day to give the cue to such an interlocutor a singular piece of good fortune. Rossini lives and breathes in these desultory conversations, begun as we light a cigar, and cut short by a game at dominos.

These dialogues have a charm of their own; to those who associated with Rossini only in his works, they may be recommended as an excellent photograph of him, while those who knew him personally will recognize in them the amiable and witty mind, the familiar physiognomy, so fatherly, with a slight touch of irony, and the honest and jovial inhabitant of Passy, who would have been none the worse if a little less free and easy.

Louis XIV. never showed himself without his wig. He had one wig in which he took medicine, and another in which he received ambassadors. Rossini's fault was that he too frequently

took off his, and made his royalty too cheap, even though he did not like to see others fail to recognize it. It is not for nothing that a man belongs to the land of Bologna sausages and *prescinto*. The eternal Parmesan style of cookery flavours the shortest note in Rossini's correspondence, and is too frequently perceptible even in his music. The style is the man. There is an entire macaronic branch of it which ought to be put in the waste-paper basket. Self-respect is the first law of the world, and in an artist this virtue might become the most skilful of speculations. It is by respecting himself that a composer writes the Symphony in C major and all Beethoven's other works—that he writes the trio in *Guillaume Tell*. Now look at the just remuneration of things; see how every good sentiment turns to profit; the genius, too often wanting in conviction, for whom love was merely a kind of impassioned gallantry, found his true pathos in the sublime trio in *Guillaume Tell*, that profound expression of the sole sentiment which ever profoundly moved him. "He loved his father very much;" and this was, perhaps, why he wrote the trio in *Guillaume Tell*. Can there then be really something good about filial piety, and is it, after so much ridicule, to be taken seriously? That which a man does with self-respect has a chance of surviving; all the rest is condemned beforehand. The rest passes away; it is the rocco of the Future; a Future of twenty, or thirty years at most. Rossini is one of those men of genius whom Time has spared the least; before he quitted the world three fourths of his works had perished. Which of Beethoven's are wanting? Where is the old rubbish; where are the antiquated ritornellos? How astounding is the force of principle! Everything remains, and the reason of this prodigy lies in the character itself of the great artist, who was never influenced by aught save inspiration. Haydn and Mozart composed to order; Beethoven never did; puritan that he was, he would sooner have allowed the universe to collapse than write a note beyond the limits of his own impulse. Hence the permanent integrity of his works. We say of Mozart: "This or that has become antiquated." We do not say so of Beethoven. He will grow old less than any one else, because he had more self-respect than any one else. Rossini, who laughed at everything and everybody, beginning with himself, would not have accepted glory if purchased by stoicism. "*Papataci de' mangiar, papataci de' dormir!*" Let us remember the old trio which portrays the sybarite as he really was, just as the four words: "*ad majorem Dei gloriam*," paint old Bach.

At Bologna, Rossini was fond of rising early and going to market. *Terra antica, gentil madre e matrice*. A rich and fertile mother, indeed, was this land, with the abundance and varieties of its products, a regular country of Cognac, for Kings of Yvetot, out on their *villegiatura*. One morning, while bargaining for some fish, Rossini perceived a gentleman quietly occupied in contemplating, from the middle of the market-place, the picturesque side of the scene; it was the Duke of Devonshire. "They told me I was certain to meet you here," said the Duke, addressing Rossini in the most aristocratically phlegmatic manner, and as though they had separated from each other only the evening previous. The two friends, however, had really not seen each other for twenty years. They chatted a moment, and then the composer went back with the noble son of England to his hotel. His Grace returned the musician's visit in the course of the day, and, just as he was leaving, said: "I still owe you a memento for the charming evening you once made me pass at Milan, and for the entrancing airs you sang me." With these words, he handed him a handsome snuff-box, and Rossini, the Rossini of *Mosè* and of *Guillaume Tell*, quietly put it in his pocket without more ado! "Those confounded French can only make compliments; I never meet one who does not ask me which opera of mine I prefer! A fine question truly; what a hurry I shall be in to answer it! The French are exceedingly grateful, to be sure, especially in words." Rossini was not mistaken; the English speak less; but their silence is golden, especially when they enclose it in a snuff-box.* He accepted a

snuff-box from a lord, and had the boldness to refuse a cigar-end offered by an august hand. Ferdinand VII., King of Spain, was an inveterate smoker, and naturally had a cigar in his mouth, when Rossini, on his passage through Madrid, was introduced by M. Aguado. After a few words of conversation, Ferdinand, wishing to be exceedingly gracious, took from his lips the half-consumed *puro*, and offered it to the great composer. The latter declined with a bow the gift, under the pretext that he never smoked. "You are wrong to refuse," whispered Marie Christine to him, in Neapolitan; "the King was doing you an honour that does not fall to the lot of every one." Another very unexpected honour awaited him at the house of the Infanta, Don Francisco, the King's brother, and a passionate Rossinian. But let the musician himself speak: "I found him with his wife, tinkering on the piano. We began by talking about one of my operas, the score of which was lying open on the instrument. The Prince, interrupting me, then said he had a favour to ask, immediately adding, 'Allow me to give you Assur's air, but dramatically, and as if on the stage.' A fresh surprise and fresh embarrassment. I sat down to the piano, and preluded, come what might, when I saw the Prince, at the other end of the room, strike the most wonderful attitudes, and begin the air, with the gestures and accents of an enraged tragedian." What a happy man was Rossini! After Pasta, Rubini, Malibran, and Lablache, to see his productions performed by a descendant of Louis XIV.!

BLAZE DE BURY.

One of our most frequent and valued contributors having taken the pains to translate the foregoing, we—a *rebrousse poil*—have allowed it to be squeezed into the leading columns of the *Musical World*, thus more emphatically exposing it to universal objugation.

OTTO BEARD.

MILLE TIETJENS has, we are informed, undertaken a tour in the United States of America, under the auspices of the enterprising brothers, Max and Maurice Strakosch. About the brilliant success of the renowned Teutonic *prima donna* there cannot exist the shadow of a doubt.

DR MACFARREN, who succeeded the late Sir Sterndale Bennett in the Professorship of Music in the University of Cambridge, delivered his inaugural lecture in the Senate House, Cambridge, on Tuesday afternoon. He traced the history of music, and urged its cultivation at the University, observing that he hoped the authorities would consider it desirable to make music a special subject of examination. This remark was received with loud applause.

GAIETY THEATRE.

We must speak of Mr Hollingshead's series of comic operatic performances at this theatre in our next, premising that they are excellent of their kind.

OCCASIONAL NOTES.

THE music of Sir Sterndale Bennett is becoming more and more in request. Mr Charles Hallé played his "Chamber Trio" in A, at his fourth recital; and Mlle Krebs will introduce his Three Impromptus at her second recital (next Wednesday). Mlle Krebs has already played the third Impromptu, at her concerts in Dresden and elsewhere abroad. The feature of interest at the last Saturday concert given in the Alexandra Palace, under the direction of Mr Weist Hill, was the performance, by Mlle Marie Krebs, of Sterndale Bennett's Concerto in F minor, which was enthusiastically applauded.

THE work of clearing the site of the Opera in the Rue Le Peletier, is being pushed forward with activity. All kinds of rumours are afloat respecting the use to which the vacant space will be devoted. According to M. François Oswald, of *Le Gaulois*, it has been secured by M. Strakosch, as representative of a limited liability company, with a capital of several million francs, for the purpose of constructing a theatre in the style of the London Alhambra.

* What the French want in snuff-boxes they not unfrequently make up, at any rate, in chatterboxes. What a pity some of their writers do not, now and then, imitate the silence at which they sneer in their English neighbours. —TRANSLATOR.

CONCERTS VARIOUS.

MRS J. HOLMAN ANDREWS gave a very agreeable *soirée musicale d'invitation* at the Beethoven Rooms on the 12th inst. The pupils of her vocal class (ladies and gentlemen amateurs) rendered Mozart's Mass, No. 2, as well as some secular part music, with taste and precision. Miss Edith and Miss Gertrude Holman Andrews (the latter better known as Miss Gertrude Ashton) sang Mendelssohn's duet "I waited for the Lord," and other duets and songs, in a way that left nothing to be desired. Miss Emma Barnett played a solo on the pianoforte in her usual finished style; and among other things worthy of special notice was Mr Stedman's singing of "Tom Bowling," and the clever anthem "Lord, to Thee," the composition of Miss Gertrude Ashton. Mrs Holman Andrews and Mr Westley Richards accompanied the vocal music, and Mr Rutt conducted.

MDME GREIFFENHAGEN gave an evening concert on Tuesday last, at her residence, Upper Bedford Place, which attracted a large number of her friends. Mdme Greiffenhagen's pupils sang in a correct and effective manner several part-songs and choruses by Meyerbeer, Messrs F. Cowen, and Gordon, all of which were favourably received. Mdme Lemmens and Miss Emily Muir gave two songs charmingly; and Miss C. Shury made a highly favourable impression in Schira's romance, "Sognai." Mr A. H. Cattermole, in a song from *Dinorah*; Mr Stanley Smith and Mr Brincher, in songs by Kücken and Halévy; Signor Tito Mattei, in his fourth Valse and in one of his graceful Nocturnes; and M. Jules de Swert (a Continental violoncellist of repute)—won deserved applause from an attentive and appreciative audience. Mdme Greiffenhagen and Mr Gordon were the accompanists of the vocal music.

MESSRS LUDWIG AND DAUBERT gave the second of their announced series of Classical Chamber Concerts on Wednesday evening, at the New Langham Hall, Great Portland Street. The concert opened with Beethoven's Trio in B flat (Op. 97), the pianoforte part being taken by Mr Franklin Taylor; Lieder by Brahms and Liszt, sung by Mdle Helene Arnim, followed, and the first part concluded with J. S. Bach's Sonata in A major, for violin and pianoforte, which received every justice from Herr Ludwig and Mr F. Taylor, who were much applauded after each movement. The second part began with Bocherini's Sonata in A major, for the violoncello (with a pianoforte accompaniment arranged by Signor Piatti), excellently played by Herr Daubert. This was followed by M. Coenen's "Spring Song," sung by Mdle Arnim, and the concert concluded with Haydn's Quartet in G minor (Op. 74), capably played by Messrs Josef Ludwig, Carl Jung, Zerbin, and Daubert. Mr J. Zerbin accompanied the vocal music with his usual excellence. The next of these agreeable entertainments is announced to take place on June the 9th.

MADAME LENA HAYES' grand evening concert (in aid of a destitute infant orphan) took place at the Beethoven Rooms on the 20th inst., and was attended by a select audience. The artists were Mdme Poole, who sang "Nobil Signor," from *The Huguenots*, and was encored in Hatton's "The Maiden's Rose"; Mdme Elstoft (pupil of Sig. Torretti), whose fine voice was heard to advantage in Gluck's "Che farò," and Cowen's "It was a dream." Mdme L. Hayes produced great effect in Bishop's "Should he upbraid," as also in songs by Molloy and Bevington; Mr Wilbye Cooper gave two songs with his accustomed taste; Sig. Torretti, Mozart's "Non più andrai," and "Qui sdegno"; and Sig. Nappi, Balfé's "Si tu savais," and Rossini's "La Danza." The instrumental portion of the concert consisted of Hummel's Nocturne, Op. 99 (pianoforte duet), and Ravina's grand Duo on airs from *Euryanthe*, capably played by the youthful and talented Mdles Molyneux, who by their solo performances also obtained universal approbation. Mdle Violet Molyneux played Sir J. Benedict's "Scotland," and Mdle Agnes Thalberg's "We're a' noddin'." A particular feature of the concert was Mr Oberthur's brilliant harp playing. His two solos, fantasia on "The Last Rose of Summer," and "Clouds and sunshine," being received with immense applause. Herr Lehmeier accompanied the vocal pieces with taste and judgment.

SIGNOR TORRETTI gave a concert, on Monday evening, at the Beethoven Rooms, assisted by two of his pupils, Mesdames Gerrard and Elstoft, with Miss Palmer, Mr Gerard Coventry, Signor Rocca, and the *beneficiare* as vocalists; Mr Henry Holmes, violinist, and Miss Julie Augarde, pianist. The concert opened with the well-known trio from *Lucia di Borgia*, "Gual se ti sfugge," sung by Madame Gerrard, Mr Coventry and Signor Torretti. Madame Gerrard and Madame Elstoft also gave songs by Donizetti, Millard, Sullivan, and Schumann, with more or less success. Miss Palmer created much effect in Gluck's "Che farò." Signor Torretti sang "O te Palermo" (Verdi), and Mozart's "Qui sdegno." Mr Gerard Coventry, who possesses a very agreeable tenor voice, made his first appearance since his return from Milan, where he has been studying to advantage. He gave Sir Julius Benedict's elegant romance, "Nulla da te bel angelo," and Ascher's

popular "Alice, where art thou?" He was most warmly applauded, and sang extremely well, obtaining a loud and unanimous "encore" for Ascher's admired romance. Mr Coventry will be an acquisition to the concert-room. Signor Monari Rocca gave one or two vocal pieces in his best manner; and Miss Julie Augarde played, in excellent style, solos by Gade, Chopin, and Schumann, and, with Mr Henry Holmes, Beethoven's Sonata in G (Op. 30), for violin and pianoforte. Mr Holmes also gave in perfection a violin solo by Kufferath. Signor Romelli was the conductor.

PHILHARMONIC SOCIETY.

The fifth of the Philharmonic Meetings took place on Monday evening at St James's Hall. The programme contained several interesting features. Besides the overtures, the *Rosamunde* of Schubert, and the *Ruy Blas* of Mendelssohn, and the Pastoral Symphony of Beethoven, all of which were played with care and finish by the band, Brahms' "Variations on a Theme by Haydn" were introduced, for the first time at these concerts, and were listened to with enjoyment. This work was originally produced at Vienna in 1873, and subsequently found its way into this country, when it was heard at the Crystal Palace in March, 1874. Borrowed from an unpublished collection of divertimentos for brass instruments by the old master, Dr G. A. Macfarren truly remarks, in his analytical notes, that the theme in question "is essentially Haydnish in character," having a strong resemblance in certain instances to the well-known Hymn for the Emperor. Upon this slight and unpretending subject Brahms has built his round of "variations," all of which are characterized by the "ingenuity" with which they have been properly credited. They are, in fact, a series of scholastic exercises—"a succession," according to Dr Macfarren, "of contrapuntal studies of the highest interest, showing to an extraordinary extent the plastic nature of the simplest musical elements under the workmanship of a skilful artist." The delivery of this clever work was all that could be wished, for Mr Cusins took every pains to reveal its frequent originalities of design and construction, and so awaken the public desire to make further acquaintance with it. It was loudly applauded at the close, and has, doubtless, found a place among the stock pieces of the Philharmonic repertoire. Vieuxtemps's *Adagio*, and *Rondo*, from his Concerto in E, were the movements chosen by Signor Papini for his violin display in the first part of the concert. In these selections the Italian artist found excellent opportunity for the disclosure of his undoubtedly fine qualities of tone and executancy. As regards the former, nothing could be more inviting to the ear, because of its silvery richness; while, in all the arts of bravura playing, he was at once clear and articulate—in every respect, in short, a facile and emphatic exponent of the airy music to which Vieuxtemps's Concerto belongs. The late Mendelssohn Scholar, Mr William Shakespeare, and Mdle Sophie Löwe were the vocalists. Mr Shakespeare, who made his first public appearance in London, comes with the reputation of possessing many varied musical accomplishments and an exceptionally fine tenor voice, and clothed, also, with the best honours of the distinguished Academy in which he has graduated. His method of singing betrays, as it ought to do, very superior preparation, his style being broad and dramatic, and his enunciation perfect. A not unnatural nervousness, however, disturbed his self-possession on Monday evening; and though he sang Rossini's "Ecco ridente," and Sterndale Bennett's charming setting of Barry Cornwall's touching words, "Dawn, gentle flower," with grace and expression, it was obvious he would do himself complete justice upon future occasions. His best effort was Mendelssohn's song, "Through the air a breath is stealing," in which, from the restless nature of the music, his voice was necessarily steadier and firmer. Mdle Löwe is a concert-room singer of ability. Her version of Mozart's "Deh vieni" on the present occasion was fittingly tender and sentimental. She also sang a pair of *lieder* by Mendelssohn and Brahms. D. H. H.

GENOA.—At a meeting held the other evening by the Archaeological Section of the Società Ligure di Storia Patria, a most elaborate and erudite paper was read by the president, Sig. P. C. Remondini. The subject of it was Fra Giovanni da Genova, a musician of the XIVth century, some precious manuscripts of whom are still preserved in the Palatine Library at Modena. The reading of the paper was supplemented by a specimen of Fra Giovanni's music, written according to the modern system of notation by Sig. Remondini. To this was added, for the sake of comparison, a Canzone for Three Voices by the celebrated Francesco Landino da Firenze, called Francesco degli Organi, the Rossini of his time (1360), and a Canzone for Two Voices by an anonymous composer of the XIVth century. The original manuscript of the last named piece is preserved in the library at Chambay. Though composed five hundred years ago, this old music was listened to with great satisfaction. It was admirably sung by Signori Barabino, Romanelli and Giorgi, under the direction of Sig. Valle.

MUSIC IN ROME.

(From a Correspondent.)

Happening to be in the Eternal City, we paid a visit to the provisional locale of the Royal Academy of St. Cecilia, where sundry schools of music are collected under one roof, to be, as we were informed, ultimately converted into a musical Lyceum, an institution so much needed in Rome. We were surprised, not to say, astounded, at the small extent of the musical library existing in the said Academy, which was founded by Palestrina in 1584! We thought we should see, nay, more, we will say we were justified in expecting to find, there the most precious treasures; for the most illustrious musicians down from the time of Palestrina to our own belonged to this Academy. With the exception of *La Storia della Musica* by Father Martini, there is not a single theoretical work worth mentioning. Among the music, we may mention a copy of Spontini's *Olimpia*, presented by the composer, and adorned with his autograph. We saw, also, several gifts from Pius IX., but, among the music of modern composers which they comprised, we remarked only the name of Liszt. The Abbat's offering to his Holiness consists of the score of a *Missa Solemnis*, 55 centimetres high, the largest we ever beheld. It is printed with movable type of extraordinary beauty. Such is the accuracy with which the different parts are joined that each page more resembles a copperplate engraving than a typographic production. It is superfluous to speak of the binding of red velvet with raised gold ornaments, this being a matter of course in a gift made to so eminent a personage. We must mention, also, the most precious and interesting object in the Academy. We allude to the album containing the names of all the members from the establishment of the institution. Thus we saw, among others, the names of Bernardo Pasquini, Scarlatti, Father Martini, Anerio, Nannini, Bontempi, Gasparini, Gervasoni, Mancini, Tartini, Vallotti, etc. It appears to us incomprehensible, however, that, in an institution of such antiquity, we should be unable to find the compositions of at least some of the great men who belonged to it.

Boccherini.

MUSIC AT BERLIN.

(From our Correspondent.)

For some time past the stage of the Royal Operahouse has been trodden by various "Gäste," or "Guests." Though aiming at permanent engagements, they "come as shadows, so depart," and are speedily forgotten. Among recent specimens may be mentioned Herr Beck, from the Graz Theatre, a son of the well-known barytone of the Imperial Operahouse, Vienna. He has appeared in *Guillaume Tell* and *L'Africaine*, and was much liked in both operas. Mlle Keller, another "Gast," was an inadequate Selica, while a third, Mlle Hasselbeck (Ines), did not give so much satisfaction as, not many days previously, in *Der Freischütz*. Herr Ernst, as Vasco de Gama, did his best. Still another "Gast" was Mlle Reinmann, from the Ducal Theatre, Dessau. This young lady selected for her debut the part of Cherubino in *Le Nozze*, an unfortunate selection, because, the music does not suit her voice, and she had to contend with the recollection of Mad. Lucca.

A few weeks ago, Herr von Hülsen commenced, with the sanction of the Emperor, a series of cheap performances of standard dramas at the Theatre Royal. Encouraged by success, Herr von Hülsen determined to extend the principle to the Royal Operahouse. Consequently, from the present date till about the middle of June, the national establishment will be open to the public at reduced prices. The course taken by the Intendant-General has met with general approbation. The first opera was *Oberon*. The audience applauded everyone and everything. This was fortunate for Mlle Hasselbeck, whose personification of Rezia would, under ordinary circumstances, have failed to command such marks of approbation.

The first novelty of the winter season is to be Herr Goldmark's Biblical opera, *Die Königin von Saba*, with Miss Minnie Hauck as Salomith.

During the late visit of the Emperor of Russia, both Emperors attended a performance of the ballet of *Satanella*. Admirers of Wagner will be pleased to learn that the "Waffen-Tanz," from *Rienzi*, was substituted for the music from Auber's *Fils Prodigue*. At the Grand Court Concert, in honour of his Russian Majesty, however, not a note by the Prophet of Bayreuth was included in the programme. The Emperor Alexander is the musical antipodes of his Royal Brother of Bavaria.

A feature in the programme of the last concert of the Sin-

fonicapelle, under the direction of Herr von Brenner, was the overture bearing the motto: "Hinaus in die Welt," with which Herr Otto Dorn won the Meyerbeer Exhibition. The composer conducted his own work. Herr Liebling played Grieg's Pianoforte Concerto in A minor.

Herr W. Müller, a musical publisher, who has sung solos at the Concerts of the Singacademie and Royal High School of Music, is engaged, from the 1st October, as tenor at the Operahouse.

Herr Heinrich Fürstenow, *Capellmeister* at Pawlowsk, near St Petersburg, was presented with a diamond ring during the Czar's recent stay, for an "Imperial March" dedicated to the august visitor.

THE YORKSHIRE EXHIBITION.

(To the Editor of the "Musical World.")

Sir,—The only announcements that appeared in print—to the effect that Dr Spark would inaugurate the organ—were the paragraph in your journal for May 1st, and an advertisement in the local papers for May 8th. The paragraph in the *Musical World* was probably sent to you by the indefatigable Doctor. The local advertisement was somewhat strange. After announcing Mr Best as organist on the day of the opening of the exhibition, there was a note that Dr Spark would inaugurate the organ on the day after the opening. Perhaps the Doctor had something to do with this matter also. In the next official advertisement (copy enclosed) there is no mention at all of Dr Spark's proposed performances; and, in the papers for May 11th, appears the following letter, which effectually disposes of the anomalous second inauguration of the organ:—

YORKSHIRE EXHIBITION OF ARTS AND MANUFACTURES.

To the Editors of the "Leeds Mercury."

Gentlemen,—I notice, in your impression of Saturday last, two errors in the musical programme for the inaugural ceremony.

1. Mr R. Best, organist, Liverpool, should be Mr W. T. Best.
2. You state the organ will be inaugurated by Dr Spark, which is an anomaly, as it will really be inaugurated by Mr W. T. Best, at the opening ceremony.

I am, Gentlemen, yours obediently, S. WALLEY,
Chairman of the Musical Arrangements Committee.

Leeds, 10th May, 1875.

I believe nothing has been said in the *Musical World* about the opening of the Exhibition, so it may interest some of your readers to know that the musical performances consisted of various suitable numbers, executed by a fine band and chorus, conducted by Mr R. S. Burton: Mr W. T. West was at the organ, and the large audiences were delighted with his exquisite style of playing. The music on the second day was provided by the excellent band of the Queen's Bays, conducted by Mr W. C. Smith, and the organ performances of Dr Spark, whose programmes could not be completed, on account of insufficient water-pressure to keep up the supply of wind. The same machinery has several times since proved itself to be altogether unreliable. Nearly every organ recital has resulted in a partial fiasco. Besides the defective wind, the organ is in very indifferent order. It is to be regretted that the committee does not have the defects remedied, or shut the organ up.

I was not the author of the paragraph referring to the non-payment of artists engaged for Dr Spark's concert, on March 18th, nor did I know anything about the paragraph until it was in print. I can say this much, however, the artists had to return to London without their fees; and Dr Spark, I think, will not deny that several applications had to be made to him before settlement was made. It is a fact that a very peculiar method was adopted in making payment for this concert. The performance resulted in a very large loss, which, however, did not affect the promoter of the concert, inasmuch as a sufficient sum to cover the loss was guaranteed by the public. By the way, sir, is it not something new for a private individual to obtain subscriptions from the public to save his own pocket from the probable losses in his speculations? Kindly oblige me by inserting this in your next impression. Yours obediently, VERITAS.

[The author of the above has inclosed his name and address.—EDITOR.]

ERFURT.—A most satisfactory performance of Mendelssohn's *Elijah* was lately given by Soller's Musical Union, under the direction of Herr Adolf Golde.

KÖNIGSBERG.—Rossini's opera of *Mosè* was recently performed here for the first time. The performance was bi-lingual. Señor Padilla, Mad. Désirée Ariôt, and M. de Carrion, King Pharaoh, Anai, and Amenophis, respectively, sang in Italian, while the other performers sang in German.

RICHARD WAGNER, AND HIS RING OF THE NIBLUNG.

(From the "New Quarterly Magazine.")

(Continued from page 349.)

To pacify the ire which these remarks, if misunderstood, might rouse in certain quarters, I will add parenthetically that, to my mind, the treatment of historical subjects by Shakspeare, in its bold disregard of temporal and local details, verges on the liberty of mythical, or, which is essentially the same, purely human typification. My remarks apply more to the musical than to the spoken drama. For music, by its power and weakness, is debarred from the rendering of accidental details; its ethereal being shuns the fetters of clumsy reality—from momentary facts it ascends to eternal motives.

It would exceed the limits of my purpose to show at length how Wagner's progress from the historical to the mythical implied the relinquishing on his part of coarse spectacular for purely artistic effects, or, to say the same in other words, how the librettist developed into a poet. Only a few words ought to be added as to the manner in which this change reacted on his musical style. It is well known that Wagner abolished the traditional forms of absolute music, such as aria, duet, and finale, supplanting them by a mode of utterance entirely founded on the requirements of the dramatic situation. This reformatory act, a Wagneromastix would boldly assert, was an act of premeditation founded on speculative theories, and therefore devoid of artistic spontaneity. The groundlessness of such an accusation might easily be proved by intrinsic reasons. Nevertheless, it may not seem undesirable to hear the master's own testimony on a question which, besides bearing on our immediate subject, is of vital importance for the history of musical progress.

"The plastic unity and simplicity," Wagner says, "of the mythical subject-matter allowed of the concentration of the action on certain important and decisive points, and thus enabled me to rest on those fewer scenes with a perseverance sufficient to expound the motive down to its ultimate dramatic consequences. The nature of the subject, therefore, could not induce me, in sketching my scenes, to consider in advance their adaptability to any particular musical form, the particular kind of musical treatment being necessitated by these scenes themselves. It could not enter my mind to ingraft on this *my* musical form, growing as it did out of the nature of the scenes, the traditional forms of operatic music, which could only have marred and interrupted its organic development. I therefore never thought of contemplating on principle, and as a deliberate reformer, the destruction of the aria, duet, and other operatic forms; but the dropping of these forms followed consistently from the nature of my subjects."

The ultimate result of a reform begun in this spontaneous manner was the great cycle of tragedies which forms the subject of this essay. But, before we enter upon this, we must cast a passing glance on the intervening links of a chain of development, extending from an all but blindfold groping for a new mode of utterance in the *Flying Dutchman*, to the fullest light of artistic purpose in the *Niblungen*.

In the first-mentioned opera, Wagner, as we mentioned before, left the domain of pseudo-historic realism for that of mythical truth; but a change of purpose does not always, and did not in this case, imply a fully proportionate change of means. It is, therefore, no matter of surprise to see some of the hereditary evils of the old opera reappear in this early attempt at purer dramatic expression. The diction and versification, although by far superior to the ordinary libretto, show here and there traces of that slipshod disregard of rhyme and reason which the imperturbable patience of an operatic audience is wont to tolerate. Some of the characters, moreover, as particularly the disappointed lover and tenor of the piece, are fashioned after operatic patterns. The music also occasionally suffers from what may be described as want of grasp and consistency. The old forms of absolute music are for the greater part abandoned; but what remains of them is sufficient to mar that absolute congruity between poetical intention and musical expression so characteristic of Wagner's later style. I need not add that these remarks are not made with an intention to disparage the beauties of an opera which in many respects remains unsurpassed by its own or any other composer's works. The weirdness of the northern seas, with the doomed

hero tossed on their pitiless waves, is depicted musically in the boldest touches. Readers who have witnessed the performance of the *Flying Dutchman* at Drury Lane (the only performance of a work by Wagner that ever took place at an English theatre), may judge of the deep impression produced even by that cold and uncongenial rendering.

"Cold and uncongenial rendering" is good. Wagner himself never listened to a warmer and more genial rendering of this, his very best opera.—O. BEARD.]

(To be continued.)

MUSIC PAST AND PRESENT IN IRELAND.

(Continued from page 341.)

The Anacreontic Society was founded in 1740. It originally consisted of amateurs who cultivated instrumental music specially. But at the suppers which succeeded each meeting glee singing was much relished, and solos sung by the most competent vocalists then residing in Dublin. This society before and after the Union included most of the nobility and gentry among its members. During the latter part of the last century, and the beginning of this, the Anacreontic aided many charities by its concerts, and kept alive a love of the orchestral works of the most eminent composers. Castrucci, the pupil of Corelli, was invited to Dublin by the members, and conducted the concerts of the society to the time of his death in 1752. He is buried in St Mary's graveyard. For many years the Duke of Leinster, whom we have so recently lost, was president, and continued to preside and take his place in the orchestra, when he played the double bass up to the last meetings of the society. It died out for want of patronage, and also from its members falling away, about a quarter of a century ago. The vice-presidents were the Earl of Arran, Earl of Donoughmore, and Lord Clonbrock, who each played some instrument at the performances. Its meetings took place in the Rotundo ever since that building was erected, and its concerts contributed to the charity for which these rooms were originally designed, at various times, considerable sums of money. The collapse of this society is not only to be lamented as a loss to the charity it at one time so munificently supported, but with it ceased that school of amateur instrumentalists which kept up a taste for the orchestral and chamber music of the great masters. Then, the violins, violas, violoncellos, double-basses, and flutes, were generally played by amateurs, to be found among the nobility and gentry of the land. Now, it would be difficult to get up a quartet of stringed instruments solely played by amateurs. Then, the symphonies of Haydn, Mozart, and Beethoven, and the overtures of Weber, Rossini, and other composers, were practised weekly by non-professional performers. Now, the only society—the Philharmonic—which presents this noble species of the art is neither supported sufficiently by the public at large, nor are its efforts to keep up a school of instrumental music in the country appreciated. The aid given to charity here by music in the past is something wondrous. It is said that the Hospital for Incurables "rose as if it were by the power of music," in 1753. It was about this time that the musical glasses were invented by Richard Pokritch, who made such use of their charming tones, that he once so gained the hearts of two bailiffs, who came to arrest him, that they departed without laying their hands upon him. There were some remarkable men in and from Ireland amongst the musical celebrities of this period. Michael Kelly was born in Dublin 1762, and became the first tenor in Italy, and, curious to say, this Irishman is said to have been the first male singer from these islands who sang in that country. He afterwards performed at most of the Italian theatres. He travelled through Germany, and in Vienna became the intimate friend of Mozart. He also became intimate with Haydn. Mozart was so pleased with an aria by Kelly, "Grazie agl'ingani tuori," that he did its composer the honour of writing some charming variations upon it. On his revisiting Dublin, in consequence of his mother's illness, the Emperor gave him a year's leave of absence and continued his salary. Kelly did not return to Germany, but settled in London, where he made his first appearance in *Lionel and Clarissa* at Drury Lane. He was attached to that theatre as director of the music and first tenor till his retirement from the stage. He composed the music for many pieces—*The Castle Spectre*, *Blue Beard*, *The Peasant Boy*, *The*

Royal Oak; and he composed *Gustavus Vasa* for Covent Garden in 1811. He again visited Dublin, in company with the celebrated Madame Catalani, in 1808, and, after fulfilling engagements in Cork and Limerick, returned to London in the autumn. Drury Lane Theatre was unhappily burnt down on February the 4th, in the following year, and all Kelly's scores were lost in the conflagration. His music, from the little we have seen of it, seems to possess symmetry of form and melody. It is much to be regretted that more of it has not been preserved. He took his farewell of the stage in the city of his birth in September, 1811. He first appeared in Dublin in 1778. He died at Margate at the age of 64 on the 15th of October, 1826. He published, during the latter part of his life, two very amusing volumes of "Reminiscences." Thomas Carter, who set Dr Percy's (the author of "Reliques of Antient English Poetry") charming ballad "O Nanny wilt thou gang with me" to music, was likewise a native of Ireland. It appears that Carter was born in Dublin in 1735. He was organist of St Werburgh's Church from 1751 to 1769. Lord Inchiquin furnished him with the means to go and finish his musical education in Italy. He stayed in Naples some time, and was received in the best society. On his return he started for Calcutta, where he was at the head of musical affairs. But the climate compelled him to leave, and he returned to England for his health. He appears to have been a wild, improvident man. O'Keefe, the dramatist, tells many amusing anecdotes of him, among the rest the following:—"He asked me (says O'Keefe) to bring him in to hear one of the rehearsals of the 'Castle of Andalusia.'" To this O'Keefe objected—it being contrary to the rules of the theatre. But he was persuaded to do so on the promise of Carter to keep himself perfectly quiet. As the rehearsal progressed, O'Keefe was surprised to get a tap on the shoulder from Tom, who exclaimed, "Why don't you introduce me to Harris"—then proprietor of Covent Garden. After this he walked up and down the stage directing the band in the most absurd manner, to the horror of his friend. Dr Arnold, who was the composer of the music of the drama, finding his place as conductor usurped by the impertinent stranger, left the house in disgust. And O'Keefe said he would never again bring in any composer or dis-composer behind the scenes. One Gilbert Mahon made O'Keefe a present of an air which the former sang, and the latter wrote words to, and sold it to Longman, the music publisher, in the Haymarket. Carter called upon the dramatist a few days afterwards in a rage, told O'Keefe "that Mahon had no right to sing the melody, let alone to give it away, that it was his composition," &c.; and so he raged until O'Keefe commenced singing, "O Nanny," and thus appeased the enraged musician. "Never," says O'Keefe, "was the soothing power of music more apparent." Carter wrote music for some dramatic pieces, and, curious to tell, it was in one of these, entitled *The Birth Day*, that Master John Braham, afterwards the celebrated tenor, made his first appearance at the age of ten, in the year 1787. He was the composer of many popular songs of that time—"Stand to your guns, my hearts of oak," may be named as one of them. But it appears that poor Tom Carter was improvident and unmanageable, and that although he had the talent to gain friends, he had not the conduct to keep them. He was in Dublin from 1803 to 1809 to a certainty. Afterwards he seems to be totally unheard of. Had this composer only left the one song, "O, Nanny," behind him, it would be sufficient to hand down his name in musical annals as a most gifted melodist. It is tender, tuneful, and full of that grace which touches the heart.

To be continued.

PAVIA.—Signor Isidoro Rossi's *Isabella Orsini* has proved successful at the Teatro Fraschini. The composer was called on nineteen times the first night.

ODessa.—Le Théâtre-Russe nous a offert une des meilleures productions du répertoire-Russe, la nouvelle comédie d'*Antropoff*. Cette pièce sera jouée de nouveau dimanche prochain et nous recommandons à tout amateur de nouveauté dramatique d'assister à cette représentation, non point parce que cette œuvre est bien écrite, mais aussi parce que l'exécution en est fort bonne. Mlles Lukachevitch et Brianskaja, ainsi que MM. Kisselevsky, Forcati, Agramoff, Gorev et Strugkin ont été très-bien dans cette représentation. Le bénéficiaire, M. Forcati, a été salué par des bravos à son apparition sur la scène. Le Théâtre-Russe fait toujours recette, particulièrement pour les bénéfices.—H. C.

LUIGI ARDITI.

(Communicated.)

Sig. Arditì has been lately sojourning in Venice, where he is a great favourite. The local press always allude to him in the most flattering terms. One paper says:—

"De Ferrari's gay opera, *Il Menestrello* was most favourably received. The first honours fell to Signora Cristino, a sympathetic, sprightly artist, full of life and soul, and possessing a true silvery soprano such as is rarely heard. It is superfluous to add that she was overwhelmed with applause, especially in Arditì's waltz 'Estasi,' in which she worked the audience up to a state of enthusiasm, and was recalled several times."

Another journal writes as follows:—

"Yesterday evening, at the Teatro Malibran, between the second and third acts of Pedrotti's *Tutti in Maschera*, that sympathetic artist, Signora Cristino, sang with her accustomed excellence Sig. Arditì's 'Estasi.' The public applauded her enthusiastically, and also called on the composer, who happened to be in the house."

A third writes thus:—

"Prominent among the artists was Signora Ida Cristino, a pleasing young lady, and a sure and correct artist. She possesses a beautiful, fresh, and extensive voice, which she manages with skill. She was constantly applauded, especially in Arditì's waltz: 'Estasi,' which she introduced and sang with real mastery at the end of the opera."

A fourth remarks:—

"Justly and most warmly applauded was the *prima donna*, Signora Cristino, who, between the second and third acts, sang the 'Estasi' waltz by the Commendatore Arditì, the famous author of that other most popular melody:—*Sulle labbra, se potessi, dolce un bacio ti darei.*"

"Arditì, who happened to be in the theatre, was obliged to appear upon the stage, in obedience to loud and repeated calls."

More might be quoted; but enough has been said to show that others, besides ourselves, are able to appreciate genuine merit.

A. T. L.

"Good Words."

Music will some day become a powerful and acknowledged therapeutic. And it is one especially appropriate to this excited age. Half our diseases, some physicians say all our diseases, come from disorder of the nerves. How many ills of the mind precede the ills of the body! Boredom makes more patients than fever, want of interest and excitement, stagnation of the emotional life, or the fatigue of over-wrought emotion lies at the root of half the ill health of our young men and women. Can we doubt the power of music to break up that stagnation? Or, again can we doubt its power to soothe? to recreate an overstrained emotional life, by bending the bow the other way? There are moods of exhausted feeling in which certain kinds of music would act like poison, just as whip and spur which encourage the racer at first, tire him to death at last. There are other kinds of music which soothe, and, if I may use the word, lubricate the worn ways of the nervous centres. You will ask what music is good for that? We reply, judgment and common sense, and, above all, sympathy, affectional and musical sympathy, will partly be your guide, but experience must decide. Let some friend well versed in the divine art sit at the piano, and let the tired one lie on a couch and prescribe for herself or for himself, and then—and—then what comes, must be left to the tact and quick sympathy of the musician. I have known cases where an hour of this treatment did more good than bottleful of bark or pileful of globules; but I do not wish to overstate the case. I merely plead for an unrecognized truth, and I point to a new vocation—the vocation of the Musical Healer. How many a girl might turn her at present uncared-for and generally useless musical abilities to this gentle and tender human use! Let her try. At the end of the *séance*, let her and her patient note the abatement of the headache brought about directly by the counter excitement of a nerve current set up by music. Let her friend admit that she has suffered less during that hour, the mind having been completely called off from the contemplation of a special pain, and the pain meanwhile having passed or abated. There are cases chiefly connected with disorders of the spine, cases of apathy, where music is almost the only thing which seems to stir the torpid nerves and set up a commotion, quickening the heart and flushing the cheek. Then, I say, let music open the shut gate, and let health come in that way, "*coelestis janitor aula!*"

Musical Doctor.

HANOVER.—Dr Gunz has been appointed an Imperial Chamber Singer.

WAIFS.

The new tenor, M. Tournié, who will make his first appearance in England in the French operas at the Gaiety, in the second week in June, is causing considerable excitement at the present moment in France, owing to his exceptional success at the Operahouse of Marseilles. Papers like the *Moniteur*, *Figaro*, and *Opinion Nationale*, speak with their usual freedom about the splendid offers made to him by M. Halanzier, for the Grand Opera at Paris. It is quite true that he has been offered terms equal to any tenor in Europe, but his engagement with M. Coulon is not to be set aside. During June and July he will appear at the Gaiety in *Zampa*, *Fra Diavolo*, *Illyde*, *Lara*, *Le pré aux Clercs*, *Les Mousquetaires de la Reine*, and other French national operas. —(Communicated.)

In the autumn, M^{me} Christine Nilson has made arrangements for a tour in the Provinces.

M. Capoul returns to the Opéra-Comique.

Julius Stern, of Berlin, is travelling in Italy.

M. Lecocq's new work is entitled *Le Pompon*.

Signor Salvini's next part at Drury Lane is to be Hamlet.

Miss Enriquez is engaged for the ensuing Norwich Festival.

Mad. Sass has returned to Paris, after her engagement at Lisbon.

M. Ernest Boulanger's new work, *Don Macarade*, has proved a success.

At Caen, two grand concerts of "Classical Music" are announced, by M. Padeloup.

M. Strakosch is about to construct, in Paris, a magnificent building in the style of the Alhambra Palace.

His Majesty the Emperor of Russia has conferred upon M. Wieniawski the cross and the order of St Anne.

The late M. Kreusler will be succeeded as head of the Bureau des Théâtres, at the Prefecture of Police, by M. Naudin.

Among recent arrivals is that of Signor Giuseppe Martucci, a young Italian pianist of repute, and M. Diaz de Soria, the vocalist.

At the Folies Dramatiques, Paris, a new work is underlined, entitled, *Le Pompon*, libretto by MM. Chivot and Duru, music by Charles Lecocq.

The *Arcadian* says that the New York Philharmonic Society has degenerated into a sort of school for *débutantes*, and the sole aim of its directors appears to be to spend as little money as possible.

The chorus singers of the Paris Theatres, determined to found a benefit society for members of the profession, held a meeting on the 21st inst., to settle the rules. The chair was taken by a chorister.

Madlle Rita being, in consequence of severe indisposition, compelled to rest for some weeks from her professional labours, has been replaced in the character of Giroflé-Girofla, at the Criterion Theatre, by Miss Julia Matthews, "creator" of the part in the English version.

M. Lecocq has been condemned to pay 4000 francs damages (£160) to M. Jules Moineaux (his *collaborateur* in a three-act opera, entitled *Don Juan XIV.*), and to return the MS., in consequence of his refusal to finish the music, of which he had composed two acts. M. Lecocq is also restrained from using the airs for any other libretto.

Mr Horton C. Allison recently played, at the concert of the St John's College Musical Society, at Cambridge, a selection from the pianoforte works of Handel, G. A. Macfarren, Sterndale Bennett and Chopin, with a canon and fugue from his "Cambridge Concert Studies." Miss Amy M. Aylward sang Bennett's "Dawn, gentle flower," and "Gentle Zephyr."

Miss Emily B. Farmer's new song, "Shall I wear a White Rose?" was sung by Miss Waters, at a recent amateur concert in Nottingham. The *Guardian* says:—"The new song, 'Shall I wear a White Rose?' by Miss Emily B. Farmer, was listened to with great interest. The melody, very pretty, at once chambers itself in the memory, and we have no doubt will become a favourite in Nottingham and elsewhere. Miss Waters sang it excellently, and must share with the composer the honours of the applause with which it was greeted."

Two accidents happened last week at the Grand Opera, Paris. The first was caused by the breaking of glass representing the water over which Madlle Sangelli glides, as she returns to her enchanted grotto in *La Source*. Thanks to her aerial feet, she escaped unhurt, and danced more marvellously than ever, the only sufferer being M. Halanzier, who will have to pay 500 or 1000 francs to repair the damage. The second accident was of a graver description. As Madlle de Reszké, M. Halanzier's new Ophelia, was returning from the races, the horses of her carriage took fright. Thanks to her brother's presence of mind, Madlle Reszké escaped with only a few contusions. Marshal MacMahon, who happened to be driving past at the moment, ordered his coachman to stop, and enquired whether the young lady had sustained any hurt. In the evening, he sent an orderly officer to ask how she was going on, and congratulate her on having got off so easily.

BRE-LAU.—The members of the Singacademie, under the direction of Herr Julius Schäffer, recently celebrated the fifteenth anniversary of that institution. After Count von Arnim had presented the above-named gentleman, in the name of the Emperor, with the Order of the Red Eagle, fourth class, after Herr Becker had offered him a magnificent silver plateau for the table as a mark of respect and esteem from the members of the institution generally, and after the ladies had added an extra tribute of their own in the shape of a gold pocket chronometer, with chain, and some cunningly worked tapestry, the proceedings commenced in the grand hall of the University with the chorale: "Lobet den Herrn, den mächtigen König." This was followed by a long and interesting lecture by Dr Häser, on the development of vocal music, and then came Mendelssohn's motet: "Zuschet dem Herrn." In the evening there was a fine performance of Handel's oratorio of *Samson*, the principal vocalists being Mad. Joachim and Herr Henschel. The chorus included 350 voices. On the following day, there was a grand musical Soirée in the new exchange.

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WORDS BY ADELAIDE PROCTOR.
MUSIC BY ARTHUR SULLIVAN.
SUNG BY
MISS ANTOINETTE STERLING
AT THE
MONDAY POPULAR CONCERTS.

"The singer was Miss Antoinette Sterling, who, always heartily admired in those German ballads, for which she exhibits so marked a sympathy, introduced in a group four of Schumann's most graceful contributions to the *Lieder* repertory, and, later in the evening, a new song by Mr Arthur Sullivan, 'Thou art weary' (set to words by Adelaide Proctor)—one of the most charming recent emanations from the pen of our gifted compatriot."—*The Times*, Nov. 10.

"Miss Sterling was the vocalist, and sang, in addition to selections from Schumann, a new song by Arthur Sullivan, entitled, 'Thou art weary,' which is one of the most beautiful and thoughtful effusions of the composer's graceful music."—*Daily Telegraph*, Nov. 12.

"Miss Antoinette Sterling was the vocalist. In the second part she introduced a new song by Mr Sullivan, an admirable setting for a contralto voice of some very touching lines by the late Miss Adelaide Proctor, addressed by a poor mother to her starving child, the burden being—

'Sleep, my darling, thou art weary;
God is good, but life is dreary.'

The song exactly suited Miss Sterling's voice and style, and it will assuredly become as great a favourite as 'Will he come,' to which it is a worthy pendant, and the words of which are also by Miss Proctor."—*Standard*, Nov. 12.

"Miss Antoinette Sterling repeated Mr Sullivan's new song, 'Thou art weary,' a second hearing of which has confirmed our good opinion of it."—*Standard*, Nov. 16.

"At the concert on Monday, Miss Sterling had introduced a series of charming *Lieder* by Schumann, and a new song by Mr Arthur Sullivan, 'Sleep, my darling, thou art weary,' an admirable setting of Miss Proctor's poem, 'Hush, I cannot bear to see thee,' which, like everything Miss Proctor wrote, was well adapted for, and, in fact, seemed to invite musical treatment. Her verses have inspired Mr Sullivan with a genuine melody, of which the refrain is particularly remarkable; and the song, both at Monday's and Saturday's concert, pleased so much that Miss Sterling was called upon to repeat it."—*Full Mail Gazette*, Nov. 17.

"Miss Sterling sang discreetly and sympathetically four of Schumann's 'Dichterliebe' (Nos. 1, 2, 7, and 8); but came off still better in a new song by Mr A. Sullivan, who has set words by Adelaide Proctor, 'Thou art weary,' the dying consolation of a starved mother to her child, the refrain of which is—

'Sleep, my darling, thou art weary;
God is good, but life is dreary.'

It is a painful theme; but the composer has treated it with such pathos that the air tells powerfully."—*Athenaeum*, Nov. 14.

"The vocalist was Miss Sterling, who sang four songs by Schumann (Nos. 1, 2, 7, and 8 of the 'Dichterliebe'), and a new song, entitled 'Thou art weary,' written by Miss Adelaide Proctor. The words are good, and have been fitted to charming and expressive music by Mr Arthur Sullivan, who has added a pianoforte accompaniment worthy his high reputation, and worth listening to for its own sake."—*Observer*, Nov. 15.

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MISS EDITH WYNNE
AT THE
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"The vocalist was Miss Edith Wynne, who sang a new song, 'Tender and True,' by Arthur Sullivan, the beauty of which, aided by a most tasteful rendering, elicited an encore."—*Daily Telegraph*, January 13.

"Mr Sullivan's graceful song—a novelty—was rendered by Miss Edith Wynne with much refined expression; and the applause which followed necessitated its entire repetition."—*Daily News*, January 13.

"A very expressive new song, by Mr A. Sullivan, 'Tender and True,' was sung with such effect by Miss Edith Wynne that it had to be repeated."—*Illustrated London News*, January 16.

"Miss Edith Wynne, who gave, in her own genuine and expressive manner, a graceful new song, 'Tender and True,' by Mr Arthur Sullivan, which was encored, and repeated."—*Graphic*, January 16.

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